THE OFFICIAL

DOCTOR WHO MAGAZINE

MARVEL Nº 92 SEPT 60p

TOM BAKER SPEAKS OUT!
AN EXCLUSIVE INTERVIEW WITH THE FOURTH DOCTOR

NEW SEASON PREVIEW:
A LOCATION REPORT ON THE UPCOMING CYBERMAN STORY

DOCTOR WHO ARCHIVES:
ROBOT TOM BAKER'S FIRST BATTLE

OMEGA THE REBEL TIMELORD

DOUBLE DANGER
FOR THE DOCTOR AND FROBISHER
IN OUR COMIC STRIP TALE

PLANET
OF EVIL

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GO BACK TO THE TARDIS... AND STAY THERE!
AND DON'T TOUCH ANYTHING. NOT THE CONTROLS... NOT THE FIZZY DRINKS MACHINE... AND DEFINITELY NOT THE FOOD

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

PERI'S HIDDEN TENSION

We are writing this letter to you in order to share with you and your readers some conclusions we drew from the various tidbits of information that were secreted throughout the June issue (no 89). *The Next Season* column on page 6 led us to believe that the Doctor's latest companion is quite popular and that there is a certain amount of concern over her longevity with the show. In view of this, the producers of *Doctor Who* undoubtedly felt it necessary to give some advance warning of her demise to give people time to become accustomed to the idea, and therefore cleverly hid vital information in the pictures used in the June issue. We felt it incumbent on us to point out this information to any who might have missed it.

(Before we continue, we should point out that, here in San Jose, we have only seen the episodes up to *The King's Demons* and *The Five Doctors*. We have not actually seen the latest season or the sixth Doctor; all our information is gleaned from publications like these. Therefore, we are prepared to admit the remote possibility that we might have erred somewhere in the analysis that follows, and that we could be wrong).

In any event, there are two reasons why we have concluded that Peri will most likely disappear at the end of Season 22. (In fact, there is certain evidence to suggest that the statement concerning this subject in *The Next Season* is intended to put everyone off guard and keep mail to a manageable level.)

The first thing that gives us reason to believe Peri will soon be out is her obviously adversary relationship with the Doc. Yes, companions have argued with and opposed the Doctor before (Romana and Tegan leap to mind), but Peri must give a whole new meaning to the word. (This first became apparent while reading the letter on page 4 – the Doctor would not normally resort to strangling someone with whom he disagrees). A number of readers are probably disagreeing with us, muttering about "bad regeneration" and such, and we would tend to agree were it not apparent that said situation will obviously be continued (and probably expanded upon) in the next season, as evidenced by the information hidden in issue 89. The tension between the Doc and Peri is quite obvious in the photos, and it is equally certain that this was purposely placed there (it would have to be; we're sure they get along quite well off-camera) as a word to the wise.

Read the body language apparent in those photos. Yes, Peri has a dissembling smile on her face (actors and actresses have to be good at that sort of thing), but look at her right hand! See the tension in her grip upon the console, a tension caused, no doubt, by her proximity to the Doctor? Look at the Doctor's face. Look at that strained smile, the worried look in his eyes.

Now examine the photo on the inside cover, in which Peri is holding hands with the distinguished-looking gentleman while standing by the TARDIS. Notice the displeasure, the look of long-suffering exasperation on her face, the extreme annoyance on his as the Doctor obviously appears off-camera, or perhaps calls from the TARDIS? One can but imagine what the Doctor's interference will do to a would-have-been pleasant afternoon.

Lastly, look at the photo on p 19. See how happy Peri seems without the Doctor's presence?

Can anyone still wonder about the nature of that relationship, with such a plentitude of proof? The facts overwhelmingly support our position, we feel, that Peri will have to go. The second reason we feel that she will actually go is that we have figured out the method by which she will be eliminated from the series.

Look at the three pictures mentioned so far (and at the small one on p 3 if you must), and examine them for irregularities. Want a hint? (Examine Peri's hair.)

Obviously, Peri is suffering from Sontaran Infectious Disease: Reversal, Anatomic, Terminal. The Sontarans, masters of genetic manipulation that they are, really did it this time: SIDRAT is highly contagious (though the Doc's Time Lord metabolism might make him immune), extremely debilitating in its last stages, and out and out deadly! And, if you noticed that even Peri's jewelry is reversed, you know that the disease is far advanced indeed and that Peri is not long for this or any other world!

We are sorry that we had to break it to you like this, and even more sorry that Peri has to die, but we thought you would want to know.

David Forster and
Jeff Johnson,
San Jose, CA.

LESS CRITICISM

As this is my 8th time of writing to you and not having my letter printed I dare say it will be 9th time lucky!

Firstly, let me congratulate you on producing a first class magazine, with good articles and picture strip stories that rival even the much loved stories in *TV21* and *Countdown* in the early '70s.

I fully understand that the whole point of your *Doctor Who Letters* page is so that people can express their views on this excellent programme, BUT MUST THEY KEEP PICKING FAULT IN IT! Finding mistakes, moaning about companions and "feckless Doctors", complaining that monsters looked like the back end of a panto horse. Good grief, it's not as though it were *Captain Zep*!

In this country at least we do get some decent SF and if your readers lived in Brazil or some such place where none is broadcast (I am open to arguments on that) then they would *really* have something to moan about!

Doctor Who is an English institution and we should be proud of it. I'll sign off now, or people will start to think that this is a party political broadcast on behalf of the "Who" party!

John Hadlow,
Exmouth,
Devon.

BAKER FAN

Last week I saw Colin Baker's first serial *The Twin Dilemma*, which is a real treat for Americans! It had been a long time since I've been dazed by the Doctor's magic like I was – and still am – after watching Colin! Of course it's been a long time since the local PBS has shown Tom Baker serials!

Well I just wanted to say that I thought he was great! The local Public Broadcasting Station is currently airing Davison episodes. Davison, like all the Doctors, has his personal characteristics which make him unique, but personally I think he's a little too human. To me the Doctor is a complete alien, lacking many of the personality features common in humans, yet retaining those which can make the character humorous. Colin Baker is just that! Even though I've only seen one of his shows, I consider him second only to Tom Baker! With Colin as the

Smiles all round for Colin Baker, proving to be a popular Doctor after just one story, and Nicola Bryant as the bubbly Peri.

A scene from the Jon Pertwee adventure, Inferno, *featuring Olaf Pooley as Professor Stahlman (left) and Nicolas Courtney as the Brigadier Leader, in the frighteningly different duplicate world in which the Doctor fights to survive. This story is unlikely to be repeated in this country, but it may be shown in Australia.*

Doctor the show has a great future to look forward to!

Erica Straus,
Alfred,
USA.

REPEAT PLEA

I have just read in Issue 90 of your magazine that the BBC has recovered a full colour copy of the Jon Pertwee story *Inferno* and that the chances of seeing it here are unlikely but it may be shown in Australia. I am absolutely disgusted with the BBC's attitude concerning the re-showing of old stories. They are searching other countries for missing episodes and what happens when they find some? Send them to Australia!

Correct me if I am wrong, but I thought that the BBC were after old episodes so that they would be shown here as well. It is totally unfair for the BBC not to give everyone a chance to see them. What on earth is the point of searching for the episodes if they are not going to be reshown? They might as well not both at all. Everywhere seems to benefit from them except the country in which they were made; Britain. *Doctor Who* is made here and has always been popular so we should have the first priority in seeing the stories.

In 1981 the BBC showed *The Five Faces of Doctor Who* and from what I have read it was extremely popular. So why can't we have another season of repeats? The BBC import lots of trashy foreign programmes when they have lots of their own popular shows which on repeating would be just, if not more, popular than the foreign programmes.

Come on, BBC, were not asking for the impossible. You are obviously trying hard to recover the lost stories but what practical benefit is there from them if they are not going to be reshown?

John Richardson,
Ryhill,
Yorkshire.

DOCTOR WHO? by Tim Quinn & Dicky Howett

A look behind the scenes at the making of "PLANET OF FIRE"
WE HAD TO MAKE SOME SACRIFICES, PERI, BUT HERE WE ARE ON OVERSEAS LOCATION AT LAST...
YEAH!
YES, WE'VE COME A LONG WAY FROM THAT OLD SLATE QUARRY IN SURREY.
YEAH!
NT
OXO
ITN
ALL THE WAY TO AN OLD SLATE QUARRY IN LANZAROTE!

GALLIFREY GUARDIAN

SEASON 22

THE FOLLOWING INFORMATION has been released by the BBC *Doctor Who* Production Office – and what a lot there is. To take it bit by bit, we first come across Story 6T, *Attack of The Cybermen* – written as said before by newcomer Paula Moore and directed by Matthew Robinson. The guest stars for this story are Maurice Colbourne playing Lytton (last seen at the end of *Resurrection of the Daleks*), Brian Glover as Griffiths and top female impressionist Faith Brown as Flast, a member of a new race of beings called Cyrons. Also in the cast are ex-Davros Terry Molloy, here playing a human called Russell and sometime News of the World cartoonist Michael Attwell as Bates.

The setting for the story is 20th Century Earth *and* the planet Telos – home of the Cybermen. And in case you are wondering, Mike Braben and Michael Jeffries will again assume the roles of Lytton's couple of menacing Policemen. Filming for this story took place in West London and Gerrards Cross in Buckinghamshire last May and a report from the Telos location can be found elsewhere in this issue. Malcolm Clark is supplying the incidental music as he did on *Earthshock*. Serial 6U is called *Vengeance on Varos* and is written by another newcomer to *Doctor Who*, Philip Martin who was responsible some years back for the BBC drama series *Gangsters*.

No guest cast have been confirmed for that as yet, and the entire story will be recorded in the studio – ie, no location work. And the opposite can be said of story three next year, 6V, where location filming is very much at the fore – this time the BBC crew are travelling to sunny Spain for their shots. If Spain is new to *Doctor Who*, then the crew and actors certainly aren't. Robert Holmes is writing this one and Peter Moffatt will be directing. Joining Colin Baker and Nicola Bryant will be Patrick Troughton and Fraser Hines, recreating (again) the roles of The Second Doctor and Jamie, and somewhat appropriately the story is entitled *The Two Doctors*. This story is the three part epic, *Attack of the Cybermen* and *Vengeance on Varos* being, of course, two parters as will be the rest of the season.

Finally, no title or author yet for the fourth story, but the director is another newcomer, a lady called Sarah Hellings. Hopefully we'll have more news on her story next month.

A CONVENTIONAL WEEKEND. . .

. . . WILL BE HAD BY ALL at the Wiltshire Hotel in Swindon when the *Doctor Who/Blake's 7* fan club called Link-Up hold their Doctor Who convention there over the weekend of 4th and 5th of August this year.

Guests include John Levene, Sarah Sutton, Mark Strickson and Pennant Roberts and the event costs £6 for one day or £12 for both. If you haven't already, drop a line to Lee James and ask for details (enclosing, of course, a stamped addressed envelope). He's living at: Dept LH, "Bracknell", Grande Bouet, St Peter Port, Guernsey. I have been invited to go down and cover the event for **Doctor Who Magazine** so should you miss it, we'll present a feature about the weekend as soon as possible.

TARGET LIST

FEW OF YOU can have failed to have noticed one or two date gaps in the list of Target books in **The Doctor Who Summer Special** and I am grateful to Miles Booy of Swindon and especially Russell Cook of Poole for telling me that the publication dates for *Logopolis*, *The Sunmakers*, *Meglos* and *Castrovalva* were 21/10/82; 18/11/82; 05/05/83 and 16/06/83 respectively. Also it is worth pointing out one little printing error – The Sea Devils was October '74 *not* '75 as stated. Talking of Target, here's the cover to Bidmead's novelisation of *Frontios* out in hardback next month. Nice one, Mr Skilleter.

Peter Davison as the Fifth Doctor in his first adventure, Castrovalva (story novelised by Target on 16/06/83).

UNIT PLAY

RECALL UNIT: THE GREAT T-BAG MYSTERY is the title of a play being staged at this year's Edinburgh Fringe Festival at the Nightclub Edinburgh Playhouse, 18-22 Greenside Place, Edinburgh.

The show has been written by Richard Franklin, who'll also be directing it, and stars Nicholas Courtney as Lethbridge-Stewart, John Levene as Benton, Richard as Mike Yates and at least one performance will feature Jon Pertwee, the others will make use of the marvels of video. Performances are at 10.30am and 2.30pm daily between August 20th to 25th. For more information telephone (031) 557 2590. The play also features some local acting talent in the shape of long-time *Doctor Who* fans Liam Rudden and David Roylance who have also organised "DoctorCon '84", a convention taking place around the same time.

QUOTE OF THE MONTH

LAST MONTH'S quote came from Malcolm Hulke's novelisation of *Colony In Space* aka *The Doomsday Weapon*. This month a prize is on it's way to Lee Moon in Edgebaston for this one: "It's just possible that you've been given a series of orders while you've been asleep. You know, 'Do this,' 'Do that,' 'Do the other thing,'. My advice to you is don't do anything of the sort. . ."

DOCTOR ABOUT TOWN

If you live in or near Kenilworth in Warwickshire you can exterminate the summertime blues this August by meeting your favourite *Doctor Who* stars at the Town and Country Festival. The Doctor himself, in the form of Colin Baker, will be in attendance at some time over Saturday 25th, Sunday 26th and Bank Holiday Monday 27th. Appearances at varying times over the three days will be made by other *Doctor Who* stars Janet Fielding, Anthony Ainley, Elisabeth Sladen, Mary Tamm, Producer John Nathan-Turner and, subject to professional commitments, Jon Pertwee, alias the Third Doctor. The event takes place at the Stoneleigh Show Ground, where the *Doctor Who* guests will be only too happy to sign autographs and chat to fans.

THE LIGHTHOUSE... VOYAGER

PART THREE

IN AN OUTBACK DIMENSION, SOMEWHERE BETWEEN MYTHOLOGY AND MADNESS, THE DOCTOR SEEKS TRUTH AND BEAUTY AT THE EDGE OF THE WORLD. GUIDED ONLY BY THE BEAM FROM A LIGHT-HOUSE AND THE DUBIOUS ADVICE OF A PENGUIN CALLED FROBISHER, THE END SEEMS NIGH IN THE SHAPE OF A MENACING AUTOMATON!

HEY, DOC... THAT'S SOME FANCY ROBOT! AT LEAST WE'LL GET MANGLED IN STYLE!

SHHHH!

IT'S **NOT** A ROBOT... IT'S AN **AUTOMATON**! IT'S A MECHANICAL BODY...

INHABITED BY A **LIVING SOUL**!

SPOOKY STUFF EH, DOC?

IT HAS NO INTEREST IN US... IT MUST HAVE SOME ULTERIOR PURPOSE...

...A PURPOSE CONNECTED WITH THE **CRAFT** YOU SAW UNDER THE SEA.

SHALL I GO UNDER FOR ANOTHER LOOKSEE?

DOC? SHALL I? YOU'RE ALWAYS TELLING ME TO MAKE MYSELF **USEFUL**!

GO BACK TO THE TARDIS... AND **STAY** THERE!

AND DON'T TOUCH ANYTHING. NOT THE CONTROLS... NOT THE FIZZY DRINKS MACHINE... AND DEFINITELY **NOT** THE FOOD DISPENSER!

BUT, DOC...

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie

THE LAST TIME I LEFT HIM ALONE HE FILLED THE ENTIRE CONTROL ROOM WITH ***MARS BARS***!

MMM... NOW LET'S START UNRAVELLING SOME OF THIS MYSTERY.

OBSTACLE NUMBER ONE... THE LOCKED DOOR.

THERE'S SOMEBODY BEHIND IT, TOO... I CAN HEAR ***MUTTERING***.

INTERESTING.

VERY INTERESTING...

QUITE A NICE LITTLE SET-UP... A PROPER LITTLE HOME FROM HOME...

NOT PARTICULARLY *ORIGINAL*, BUT NICE... HMMM...

THAT REMINDS ME, I SHOULD'VE ASKED FROBISHER TO DO SOME *TIDYING UP* IN THE TARDIS...

NEVER MIND... I'LL JUST ACTIVATE THE VIBRATOR PIKLOK...

hmmmmm-

CLICK!

AND BOBS YERUNCLE.

AHHH... HOW KIND, A *WEAPON* HAS BEEN PROVIDED...

TURN AROUND WITH YOUR HANDS UP!

WHAT?

SO! YOU WIN AGAIN, PROFESSOR MORIARTY! CURSE YOU FOR THE FIEND YOU ARE!
GO ON, THEN... SHOOT! SCATTER THESE OLD BONES FAR AND WIDE! PARBLEU! I'VE HAD A GOOD INNINGS... NOW DO YOUR WORST...
SEND A POOR, FRAIL OLD MAN BACK TO THE PAVILION...
WELL... I DIDN'T MEAN... I COULDN'T ACTUALLY...
WHAT I MEANT WAS...
I KNOW WHAT YOU MEAN! YOU HAVEN'T THE GUTS TO FINISH THE JOB!
MON DIEU! THE WORLD IS FULL OF PACIFISTS THESE DAYS!
AS FOR ME... YOU MAY FIND I AM MADE OF STERNER STUFF!
NOW, JUST A MINUTE...
FFZZZZ!
BLAMM

Continued on page 31

OMEGA

RENEGADE TIMELORD

Feature by Justin Richards

Omega is in many ways a tragic hero. His *evil* actions are motivated for the most part by his great determination to escape from the world wherein he has been so unjustly imprisoned. What he saw as his great heroic act has resulted only (as far as it concerns him) in his exile to a world where the only inhabitant is his own will. Little wonder then that his will is affected by the experience, and after thousands of years of endurance he seeks to escape despite what may happen to others because of it.

Long long ago, the Time Lords discovered the secret of travel in time, but they lacked the immense energy necessary to power their time machines (or TARDISes, as they were to be called). Omega was the Gallifreyan who provided that power. As the Solar Engineer, it was his duty – or honour – to travel into the star selected for detonation, and transform it into a supernova, so releasing the potential energy of the sun. This he did, but in the ensuing rush and confusion, Omega himself was lost in the supernova. In fact, he was caught up in the forces which formed the Black Hole, and flung off into a world of anti-matter. His people thought that he had died a hero; Omega saw his fate as abandonment by the people who owed him so much, and prepared to sit out Eternity in his prison. An interesting dramatised account of the events leading up to the loss of Omega as the star was detonated is included in comic strip form in **Doctor Who Monthly 47**.

Time Lord history is a strange amalgam of fact and myth. Apart from the above, very little is known of Omega prior to the Doctor's encounter with him within his Black Hole World, in *The Three Doctors*. Was the Black Hole which captured Omega the same one into which Rassilon travelled with his fleet to recover the Eye Of Harmony, and bring it back to Gallifrey to provide a constant supply of the power which Omega had successfully tapped? Ironic indeed if it was. However, we do know that the forces within the Black Hole played strange tricks on Omega. He found the point of Singularity – the single point to which all matter within a black hole is crushed – and (now himself an anti-matter being) learned to control the forces contained within that point, forces which enabled him to create whatever he wanted simply by the power of his mind. In the book: *The Three Doctors*, Omega tells the Doctors how he first created a world of beauty, but as the years rolled by, so the strain of its creation began to tell, and so Omega reduced his world to the simplest elements – sand, sea and sky. In the same way, Omega's mind narrowed and brooded as he came to terms with his isolation, by putting all his energies into devising a plan to escape once more, and take revenge upon those who had abandoned, betrayed and forgotten him – the Time Lords. Even when the Doctor tells him that he is not forgotten at all, but honoured as the greatest hero of Gallifrey, Omega cannot accept this, as it clashes with his own visions and plans. If the Time Lords do see him as a hero, then so much the worse, for he should be revered as a *god*. Omega has been isolated too long in a world that will provide him with everything except his freedom and companions other than of his own making, and therefore merely aspects of his own self, and he has gone mad. Even though he now, he thinks, has a means to escape, he has come to see power as the only freedom, and wields it unmercifully against his people – and indeed the whole Universe – from the haven of his world.

But again, the Black Hole cheats him. Although he wins his battle with the Time Lords, and agrees to spare them if the Doctors will take his place and power the world with their wills so that he may escape down the light beam into the real Universe, he is unable to leave. He warns the Doctor of the corrosive nature of particle acceleration within the

Two of The Three Doctors, *by Jon Pertwee (left) and Patrick Troughton, search for Omega, the rebel without a body, in his smokey domain.*

Above: *In Episode Three of* The Three Doctors *the Second Doctor (Patrick Troughton) and Sergeant Benton (John Levene) are captured by two Cellguards.* Below: *The two Doctors argue amongst their "other selves".* Right: *The Doctors flanked by a Cellguard.* Far top right: *Much to the astonishment of Jo Grant (Katy Manning) the Doctors come to a mutual agreement.* Far right: *Doctor Two, the Brigadier (Nicholas Courtney) and Jo Grant aboard the TARDIS.* Bottom right: *The Three Doctors, ready to do battle with Omega.*

Black Hole (hence the bronze mask which he wears constantly as protection), but he little realises that the corrosion has already taken its toll. The whole of Omega's body has been destroyed, and now only his will remains – keeping him alive as it were merely by its insistence that he still exists. Luckily, Omega is not completely insane, and realises (after a while) that destroying everything will not solve his problems. He settles upon a compromise; if he cannot leave his world then the Doctors must stay and keep him company "through the endless empty years that lie ahead". The Doctors' answer is that they will not attempt to leave before he does, and this promise they keep. With the aid of the second Doctor's recorder, which has survived the transition process to anti-matter, the Doctors give Omega his freedom – by destroying him, or so they believe. When the atoms and anti-atoms annihilate each other and the Black Hole again becomes a super nova, providing the Time Lords with the energy that they now need so desperately, providing the Time Lords with the energy that they now need so desperately, Omega is thought dead once more.

As we now know, his will did not die, but sought refuge in the enigmatic region known as the Arc of Infinity, the gateway between the two dimensions. From here he was able to will up from the anti-matter dimension a TARDIS and a servant, in the form of the Ergon. He contacted Gallifrey, and was fortunate to find a friend in the form of Councillor Hedin. Hedin was fanatical in his dedication to the first and, in his opinion, greatest of the Time Lord race, and struggled to help Omega in his plan to regain physical form in the Real Universe, even at the expense of the Doctor his old friend and colleague. So, shielded by a barrier of Quad Magnetism – the only substance known to protect anti-matter, and liable to decay very fast – Omega travelled with the Ergon to Amsterdam. Here, on the edge of the Arc, with the help of the fusion booster element transported to Earth by Hedin, Omega set to work.

Not only did he want to bond with the Doctor to give himself a new form, stable in this dimension, but he also wanted control of the Matrix on Gallifrey. To this end, he allowed the Time Lords apparently to destroy the Doctor in order to prevent him from bonding, when in fact his mind was preserved within the Matrix, and his body hidden. His complicated plan would have succeeded but for the Doctor's destruction of the booster element. Whether the bond would have been complete had the energy not been cut off from Omega's machinery is unclear, but in the event it certainly was not, for all Omega's insistence to the contrary.

There can be little doubt that the Omega of *Arc of Infinity* is a much more stable and sane being than the volatile Omega of *The Three Doctors*, and his character is at its most sympathetic and balanced mentally as he walks the streets of Amsterdam, once more in

physical form, and having apparently succeeded in his plans. He spares time to listen to the organ's music and to smile at the small boy who pushes past him into the front row (and how many of us can honestly say that we would do the same?). But his elation is all too short-lived. Staring out over the calm canal, Omega's new found joy and freedom is cruelly curtailed as he sees his hands begin to decay as the shielding around his body gives out at last. He has failed in his bid to achieve a new form, and now he must pay the price. Even so he is reluctant to admit that it is all over, running for his life from the Doctor, Nyssa and Tegan – for the life that he lost in a stellar explosion countless years before.

Once again, as he reverts to anti-matter form, the old madness becomes dominant, and Omega accuses the Doctor of hatred of him. His paranoia takes hold again, and as he did for a while in *The Three Doctors*, Omega decides that if he cannot live in freedom, then all must die. He begins to will his own destruction, and the Doctor is left with no alternative but to banish and destroy him. So Omega dissolves in a cascade of sparks, a sorry end for a being who craved only rest and peace – a chance to come home to the people he had served so well in the past – if indeed it is the end of Omega. . . Perhaps in the thirtieth season of *Doctor Who* we shall find out. . . ■

ARCHIVES

Doctor Who Magazine looks back to the four-part adventure which introduced Tom Baker as the Fourth Doctor.

ROBOT

EPISODE ONE

With Sarah Jane and the Brigadier watching, the Doctor still unconscious, changes his appearance. The Brigadier puts him in the care of Harry Sullivan, a naval doctor, and he is taken to the sick bay.

News then comes to UNIT of a very serious theft. The complete set of plans for a disintegrator gun have been stolen, apparently by enemy agents operating as a commando unit. There are some very strange features about the robbery, and the Brigadier tells Sarah that he wishes the Doctor were conscious so that he could examine the affair. Sarah has come to ask him for a favour. She wants to visit the Frontiers of Science research establishment where all the latest developments are under one roof. The Brigadier says he will arrange it.

The Doctor comes round and, locking Harry in a cupboard, prepares to leave in the TARDIS. But when he hears of the robbery he decides to stay.

News comes in of another robbery, and the Doctor and the Brigadier go to the location. The Doctor discovers a daisy that has been trodden on by something weighing a quarter of a ton. He also examines a list of what has been stolen, and realises that they are the components for the control circuitry of one compact, powerful, technological device; for example, a disintegrator gun.

Sarah arrives at the research centre and meets the Director, Miss Winters, and her assistant, Jellicoe.

The Doctor tells the Brigadier that what they are looking for is something that brushes aside chaines and electric fences like cobwebs; something intelligent that selects only what it needs, and leaves the rest; something that kills a man as casually as it crushes a daisy; he doubts that it is human.

A last vital ingredient is needed to build the gun – the focussing generator. The Brigadier orders Emmett's Electronics, the firm that builds these, to be guarded more strictly than Fort Knox.

Sarah is being shown round by Miss Winters, and before she can be stopped she enters the workshop once used by a Professor Kettlewell, whose interests was Robotics. Sarah knows that Kettlewell has left, with some publicity, for he turned against conventional science and now spends his time on alternative technology. There is a store room there kept locked until professor collects the equipment he has left behind – or so Miss Winters says. Sarah's

Opposite: *The Doctor in his faithful motorcar, Bessie.* Above: *The smiling face of the Fourth Doctor as portrayed by Tom Baker.*

journalistic instinct is aroused when she slips, and notices a curious smell.

While the Brigadier is telling the Doctor that Emmett's Electronics is impregnable, the vault is entered from underground.

Sarah visits Kettlewell in his new establishment. He says that no one is carrying on his work in Robotics, no one would be capable of it.

Sarah goes back to the research centre and tells the sentry that she has left her notebook behind in one of the empty labs. She confirms her impression that there was oil on the ground where she slipped, and then the doors to the storeroom open. A huge robot enters and asks, "Who are you?"

EPISODE TWO

Sarah rushes out and bumps into Miss Winters. The Director tells her that it is a practical joke. As Sarah was obviously determined to see the robot, they arranged that she should. When asked if she would like to see it again, Sarah braces herself and says that she would.

The Doctor tells the Brigadier that he thinks the people behind the thefts are in Britain . . . people with access to technological information and with an anthropomorphic weapon. And they are prepared to kill to protect themselves.

Sarah is introduced to experimental prototype robot K.1, controlled by voice and with the eventual purpose of replacing the human being in a variety of difficult and dangerous tasks. They include the operation of exploration vehicles on alien planets. Mining operations of all kinds. Operations involving radioactive materials. At this point Miss Winters tells Sarah that the robot is not dangerous: then she says to it: "Destroy her." The robot, obviously in distress, refuses. Its prime directive, built into its very being, is that it must serve humanity and never harm it. Sarah sympathetically asks the robot if it is all right and then leaves.

When she returns to UNIT she tells the Doctor and the Brigadier about what she has seen.

Back at the research centre, Jellicoe is making some alterations to the robot. Then it is shown a picture of a politician, Chambers, and told: "This man is an enemy of the human race." He must be destroyed.

The Brigadier says he can do nothing about the research centre until he has more evidence. Harry Sullivan suggests an inside man, and finds that he himself is nominated.

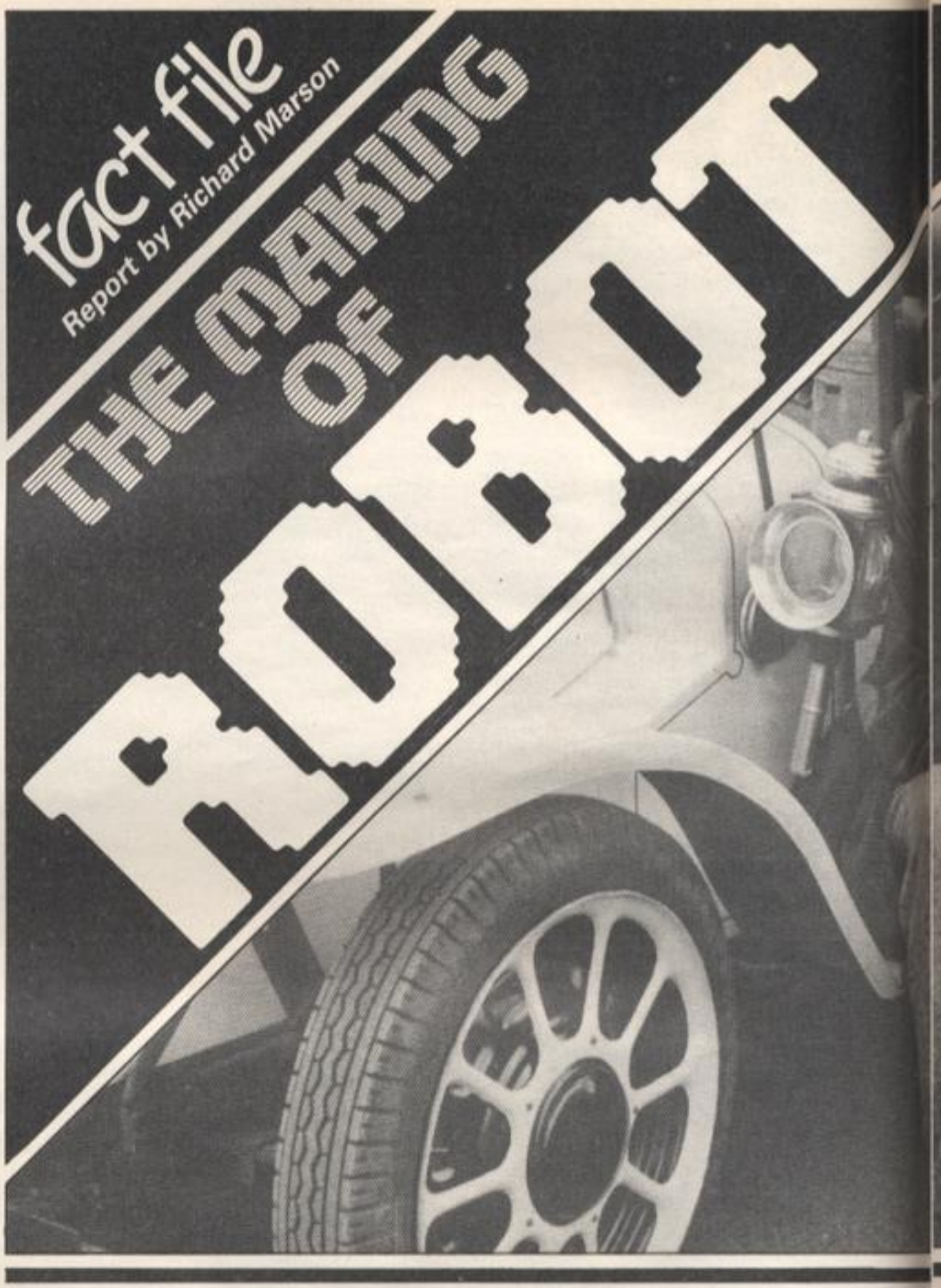
The Doctor and the Brigadier go to see Professor Kettlewell. At first the scientist is abrupt, but when the Doctor points out to him an error in the specifications for a solar battery on which he is working, he is more helpful. He says the K.1 robot was the last project on which he worked at the research centre. When he left he gave orders for it to be dismantled. Although it was like ordering his own son to be put to death, he had decided that this must be done. The machine's capacity to learn had begun to frighten him. He adds that if people were killed on the break-ins, it is out of the question that they were carried out by the robot. He gave it his own brain pattern, with his ideals and his principles. If Miss Winters and Jellicoe have in fact reassembled it and are trying to make it go against its prime directive, the robot will go mad.

Joseph Chambers, Cabinet Minister with certain special responsibilities in the area of security, is found dead, murdered by someone or something

fact file

Report by Richard Marson

THE MAKING OF ROBOT



that used a disintegrator gun. And his impregnable safe has been robbed.

The Brigadier has been running a security check on the members of the research centre, who seem an exemplary lot except for one thing. Quite a few of them are members of an organisation called the Scientific Reform Society. This was formed some years before to reorganise the world on scientific and rational lines and was apparently just a bunch of cranks. But recently there has been a rush of new members, some of them quite well-known scientists, as well as young computer technicians and similar people. Miss Winters and Jellicoe are both members. Sarah remarks that there is one thing about reform movements . . . they're never averse to a bit of free publicity.

Kettlewell gets a visit from the robot, which says that it has been given orders that conflict with its prime directive. *They* say there is no conflict, but it knows that there is. It wants help.

Sarah pays a visit to Mr Short of the Scientific Reform Society, who has a kind of bodyguard hovering nearby. Mr Short believes that superior types should rule, and tell the rest of the population what is good for them. There is to be a meeting that night, but only members can attend. And he does not think that Sarah has the qualifications necessary. But he hopes his organisation will be included in her article, as they have been sadly misrepresented. Sarah says they will be – somewhere between the flying saucer people and the Flat Earthers. When she leaves Short picks up a telephone.

In the meantime the Doctor, on a tour of the research establishment with Miss Winters, marches into the store room where Sarah saw the robot. But he is told that it has been dismantled. After Sarah's visit it became unstable; she introduced it to concepts with which it was not equipped to deal. The Doctor asks if they were compassion and concern – useless things like that. And he asks if he could try his hand at putting the bits together. Miss Winter says they have been destroyed in the furnace; the UNIT people can of course search if they want to.

Robot was a story of change – both in front of and behind the *Doctor Who* cameras. Most significantlyit saw the debut of Tom Baker's the Doctor – in a flamboyant, dynamic fourth incarnation. With the new Doctor came also a new companion, the well-meaning but clumsy Harry Sullivan. Harry was introduced as a burly young naval officer in case the part of the Fourth Doctor went to an older man who would have found the rough and tumble of the physical confrontations in certain stories too much to handle. As it was, Harry's "strong arm" function was made more or less redundant by the casting of Tom Baker in the Doctor's part. The actor who played Harry, Ian Marter, had been Barry Letts' original choice for the part of UNIT regular Mike Yates, and when unavailable for that he had been cast opposite Jon Pertwee and Katy Manning in the 1973 adventure, *Carnival of Monsters*, playing, surprise, surprise, a burly young naval officer. Not surprisingly he seemed the ideal choice for Surgeon Lieutenant Harry Sullivan.

Tom Baker won the title role after Letts had been recommended to see the former National Theatre player in the film *The Golden Voyage of Sinbad*! Other actors considered for the part included the ageing Richard Hearne (of "Mr Pastry" fame) and one-time *Carry On* comedian Jim Dale.

On the other side of the cameras, the series' longest serving script editor, Terrance Dicks, was bowing out after nearly seven years with the show, and handing over to his old friend and colleague Robert Holmes. As a mark of continuity – if nothing else – Dicks was asked to write the first Fourth Doctor story, being given only one premise – Holmes wanted a story about a robot. The result was, as Dicks said, "an affectionate tribute to King Kong" – the storyline revolving around a misunderstood creature forced to perform acts of violence and theft by its evil human controllers.

For producer Barry Letts *Robot* was his farewell to *Doctor Who* (although he returned briefly in an advisory capacity for the eighteenth season). His successor Philip Hinchcliffe had newly arrived at the BBC from Independent Television, and since much of his experience was actually in script-editing it was decided he should trail Letts during the production of *Robot* so as to become accustomed to the series' complicated recording pattern and hectic schedule. In fact, *Robot* was made virtually alongside *Planet of the Spiders* – a confusing time for the regular team, especially during the process of transition. The spring of 1974 was certainly one of the busiest times the show had known for many years. It was felt important, however, that in the midst of all this transition the audience should not become alienated. Thus in essence *Robot* was constructed as a traditional UNIT story with much emphasis being placed on familiar characters like the Brigadier, Benton and Sarah Jane. Even Bessie appeared – the only time she was to do so with Tom Baker's Doctor.

Chronologically the action of *Robot* continued directly on from where *Planet of the Spiders* had left off, although with a re-edited regeneration scene. The shots of Sarah noticing something about to happen and the Brigadier moving over to watch were re-recorded on the *Robot* set, with the transformation itself edited in from the master tapes of *Planet of the Spiders*, episode six. Interestingly, during the course of *Robot*'s run on BBC-1, there was a Christmas *Omnibus* repeat of Jon Pertwee's final story as the Doctor, broadcast on 27 December 1974.

The director of *Robot* was Christopher Barry, chosen for a number of good reasons. Most importantly, he had a long, experienced and successful record in directing *Doctor Who* – his credits extending back to the very first Dalek story. He had also been in the director's seat for the first Patrick Troughton adventure, *Power of the Daleks*, so when it came to regeneration he knew, if anyone should, what he was doing. Being a technically-minded director helped – he was used to the kind of production problems inherent in *Doctor Who* and which he had suffered at their most acute during the making of *The Daemons*.

Robot was certainly not easy to make. It was delayed, disrupted and interrupted during the whole of its production because of a BBC dispute over new technology (ten years later nothing seems to have changed!) The new technology of *Robot* was that it marked the first time a story with exterior locations had been recorded in its entirety on electronic videotape. In short, no film footage was shot – location OB video being made possible because of the availability of lightweight cameras usually utilised in sport and news coverage. This was extremely unusual for a drama production and raised some ripples at the BBC, being a traditionalist establishment, although the actual strike concerned scenery construction, as with the twenty-first season's strike. The experiors were videotaped at the BBC's training centre for engineers at Wood Norton, near Evesham, deep in the heart of Worcestershire.

In script form at least, *Robot* was an expensive undertaking. The Robot itself was commissioned from and built by an outside freelance company, Alistair Bowtell, who had already been responsible for the Solonian Mutts used in Chris Barry's *The Mutants* and were subsequently asked to produce the Cybermen seen in *Revenge of the Cybermen*.

It was a skilful piece of precision engineering but it caused more than its fair share of problems and hilarity. Usually monsters were played by stunt men like Stuart Fell or Terry Walsh, with the voices dubbed on later, but because the Robot had a built-in radio microphone the director looked instead for an actor who could literally play all of the part. His choice – Michael Kilgariff – was most familiar with radio production and was totally unprepared for the sheer weight of the Robot costume.

Built of aluminium, it was tremendously heavy as well as making the actor feel hot and confined. Every so often Kilgariff would simply keel over with exhaustion – which as actors and technicians testified could be amusing or downright dangerous, depending on where you happened to be standing at the time! For rehearsals a lightweight framework version of the costume was made so that Kilgariff had at least some relief and did not have to wear the real McCoy any longer than was absolutely necessary.

For reasons of time and money, a lengthy sequence involving Sarah being menaced in her car by the Robot had to be dropped, and some exterior scenes had to be shortened. There was a good deal of hardware required in the story – including the most problematical of all, a tank. The secret behind the tank's final on-screen appearance was that there never was one – it was a model, CSO'd onto the live action videotape, an idea which, while it didn't quite work as far as credibility was concerned, certainly saved a lot of money.

More difficult was the realisation of the story's dramatic conclusion in episode four. When it was necessary for the Robot to grow to giant proportions – picking up the terrified Sarah in one metal hand and smashing its way through the research cente, CSO was again used to achieve the desired scale. Also involved were a series of accurate models based on the training centre buildings which could thus be seen to be destroyed by the enraged Robot. Naturally, too, in the shots showing Sarah in the Robot's hand dangling hundreds of feet in the air a doll was pressed into service, while CSO backdrops provided Elisabeth Sladen with all she needed to act to when placed by the Robot on a convenient rooftop at one point in the scenario.

Apart from the regular cast, the main actors in *Robot* were Patricia Maynard – unusually cast as a female villain – Edward Burnham, playing another Professor (he was also Professor Watkins in *The Invasion*), Alec Linstead as Jellicoe (seen before as Osgood in *The Daemons*) and *Doctor Who* series regular John Scott Martin in a small role.

Robot marked the hugely successful launch of a new direction for *Doctor Who* and was a final hold-over from the Jon Pertwee era. Although its ratings were good the days of UNIT were distinctly numbered, and those of Harry Sullivan as a companion were also to be limited.

Terrance Dicks novelised his own script into a Target book (one of the two, the other being *The Abominable Snowmen*, that are unavailable in hardback, by the way), and retitled it for added impact *The Giant Robot*. A look at the story's production in very general terms (it is used more as an example than as a specific case in point) is included in another Target book, *The Making of Doctor Who* (1976) by Terrance Dicks and Malcolm Hulke.

Above all, *Robot* was instrumental in establishing perhaps the most famous Doctor yet. It saw the arrival, inspiration and source for much of what was to take the programme to its peak of popularity over the next seven years. *Robot* will never be a classic, but it is undeniably a milestone in the series' history, and it is for this that it will always be remembered.

The Doctor decides in that case they need not bother.

As the Doctor and the Brigadier leave, Jellicoe tells Miss Winters that someone from the Ministry of Health has turned up. They have just remembered that there has to be a complete check-up on the medical records of the staff. She remarks that it is an odd coincidence. Jellicoe introduces Doctor Sullivan.

Back at UNIT the doctor tells the Brigadier that either the robot has been hidden, or it has wandered off somewhere by itself. Then he has a call from ▶

Kettlewell, who tells him that the robot, almost insane, is at his house. The professor is interrupted by Miss Winters and Jellicoe. Leaving a note saying where he has gone, the Doctor drives in his car to Kettlewell's home. When he gets there he is confronted by the robot which says: "You are an enemy of the human race. I must destroy you."

EPISODE THREE

Before the robot can kill the Doctor, Sarah interrupts, and as it obviously remembers the sympathy she expressed on her earlier meeting, it leaves, scattering UNIT soldiers on the way. In a cupboard Sarah and Benton, who has just arrived, find Kettlewell. The professor tells them that Miss Winters and Jellicoe re-programmed the robot to kill the Doctor. To do this they overcame the prime directive, and now it is unbalanced. He adds that he made the robot out of living metal, with a capacity for growth like an animal organism. He has now made another discovery; a virus capable of destroying metal, and therefore invaluable in ridding the world of metallic waste. He sees a leaflet for the Scientific Reform Society, and remarks that he is a member. He went to one meeting but found his fellow members a very odd bunch, and never repeated the experience. In spite of Benton's opposition to the idea, Kettlewell arranges to go to the meeting that evening, taking Sarah with him.

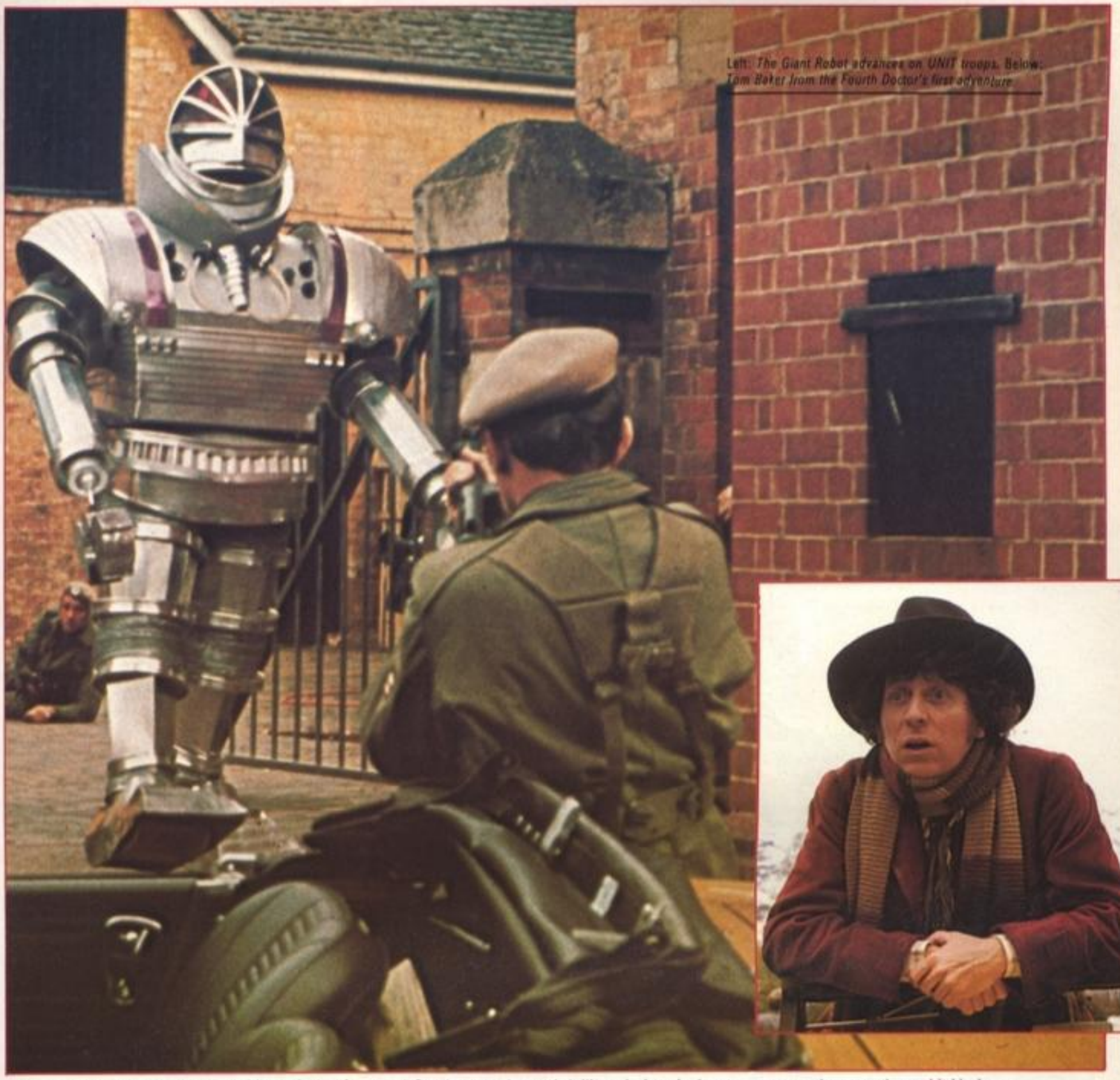
The Brigadier tells the Doctor why Chambers was killed. A few months before Russia, America and China decided on a plan to ensure peace. The details of their secret missile sites, together with their operating instructions were handed over to a neutral country – Great Britain. In the event of trouble that country would publish everyone's secrets and so cool things down. The secrets were kept in Chambers' safe. The robot opened it with the disintegrator gun and then removed the codes. It is obvious that the members of the scientific Reform Society intend to use the codes to blackmail the rest of the world into doing things their way. The Doctor is horrified when he hears that Sarah has gone off with Kettlewell.

Kettlewell hides Sarah behind some filing cabinets in the room where the meeting is taking place; she has a tape recorder and a camera with her. Guards stand round the walls. Short is presiding, and Miss Winters is just finishing a speech. She says: "A future in which we, the elite, will rule as is our right, is within our grasp. We owe it all to one man. The man whose unrivalled scientific genius has now put in the commanding position we now hold. Professor Kettlewell." Kettlewell enters, the robot looming behind him.

The robot reveals Sarah in her hiding place, and is told to deal with her. At that moment the Doctor comes in, but he is overpowered and in spite of Kettlewell's protests, Miss Winter says they must both be killed. Then a shot rings out, and the Brigadier shouts that the building is surrounded. Using the robot as their shelter Kettlewell, Miss Winters and Jellicoe back out. As an additional safeguard the woman takes Sarah with them. The Brigadier cannot fire for fear of hitting the girl. They escape in a horsebox.

The other members of the society are rounded up. The Doctor says it was obvious that Kettlewell was involved for he was the only person capable of re-programming the robot to overcome the prime directive. There is a telephone call from Harry saying that everyone is pulling out of the research centre – he has managed to hide himself. He hears someone mention the bunker. While he is speaking Harry is knocked unconscious and taken as a hostage.

The Brigadier realises what the bunker is – an atomic shelter designed and built by the research centre people back in the Cold War days. He is proved right as he and his men approach the shelter and automatic machine nests, activated by their body heat, start firing. From the underground control room Miss Winters speaks to the Brigadier by radio. In reply to his demand that they should surrender themselves, she replies that they have two hostages. He says that in spite of this the UNIT troops will do their duty. She says they will never get through the doors. By now the governments of the world will have received the demands of the Scientific Reform Society. Unless they are accepted in full the Destructor codes will be used. She and her friends have associates standing by all over the



Left: The Giant Robot advances on UNIT troops. Below: Tom Baker from the Fourth Doctor's first adventure.

world. It is the Brigadier who has thirty minutes in which to surrender.

Using his sonic screwdriver the Doctor explodes the mines surrounding the bunker. Then he converts it into a sonic lance and begins to open the doors. Miss Winters, watching, says they must use the Destructor codes, but Kettlewell disagrees; they will take time to set up in sequence on the computer. So she orders Jellicoe to fit the disintegrator gun to the robot, and Kettlewell begins to make the codes operational.

The robot comes out, and begins firing.

EPISODE FOUR

The Brigadier is forced to withdraw.

.Kettlewell is horrified to learn that Miss Winters really intends to operate the Destructor codes if the governments of the world fail to surrender.

Sarah and Harry are trying to free themselves from their bonds.

Kettlewell refuses to go ahead with the codes, but Jellicoe stands over him with a revolver. Then Harry and Sarah come in, and Jellicoe is knocked out. Kettlewell punches the hold signal into the computer, and they leave.

They come out of the door behind the robot. Sarah tells it what is happening, but it says that it must shoot. It does, but Kettlewell is destroyed. It throws down the gun. The Brigadier and the Doctor rush into the bunker, followed by Harry and Sarah. Benton follows, and in passing picks up the gun.

Miss Winters has taken . ver the job of setting up the destructor codes. The Brigadier hesitates to shoot her but Sarah, who has picked up Jellicoe's gun, has no such reservations. Miss Winters moves away, but she has already completed the firing instructions. No one could send the cancel codes in time. The Doctor confirms this, and using the instruction notebook begins to investigate. He manages to stop the computer. Sarah slips away unseen, and is seized by the robot. When he hears that she is missing, the Doctor says that the robot is in a state of tremendous emotional shock. Nothing would be more natural than for it to turn to the only other person who ever showed it kindness.

The robot tells Sarah that all humanity will be destroyed, but she will be spared.

In the meantime Benton mentions that Kettlewell had been talking about his latest invention which could kill the apparently invulnerable living metal of which the robot is made. The Doctor and Harry leave for Kettlewell's laboratory.

While the robot starts the countdown once again, the Doctor discovers the metal virus.

The fail-safe mechanism is operated, and the countdown stops. The robot, with Sarah, leaves the bunker and is attacked with the disintegrator gun.

This has an unexpected effect. The robot grows larger and larger. Placing Sarah out of danger on a roof, it turns towards the soldiers. The Doctor returns, and with Harry driving the car between the robot's legs, he manages to pour a bucket of the anti-metal virus on a foot. The robot rapidly shrinks, and then crumbles into a heap of dust.

The Doctor decides to take a trip in the TARDIS. With Sarah and Harry Sullivan he takes off. ■

TOM BAKER INTERVIEW

by Richard Marson

By the time Tom Baker left *Doctor Who* in 1981, the series had become almost synonymous with his name, and for many it seemed almost impossible to imagine a new actor playing the role. That was three years and, incredibly, two Doctors ago, but Baker retains the same affection he had for the show which made him a star and has haunted him ever since.

"I wasn't, and I'm still not, worried about type-casting. When I first got the job I was too happy to worry about anything like that – I was just so pleased to have the part. Since I left I've had a lot of lovely characters to play, nobody in the profession has type-cast me – at least, if they have I've yet to know about it. As for the stigma of playing it – yes, well, that will follow me for the rest of my career, I suppose, especially now that it seems to have really taken off abroad. I can walk along a street without being recognised now, which is quite nice, but being known is something that you have to be able, if you're an actor, to put up with and cope with. I'm still grateful to *Doctor Who*; I loved being involved and I've never felt it was damaging to me since."

Like the character he played, Baker is serious about what he does but not necessarily in the way he does it. For instance, when he was with the show he was careful never to appear to children as Tom Baker – to them he was the Doctor. "The Doctor isn't just what I did in the studio, you see. I had – and this alone makes the series different – to carry the concept of this semi-perfect man into my own life, so that if there were children around I wouldn't be seen by them as a disappointment. As in the show, I didn't smoke, drink or swear – I was literally on my best behaviour, which was very, very exhausting at times but rewarding as well."

Wasn't this a bit much to expect from an actor who is, after all, not always in character? "No, because *Doctor Who* comes with this responsibility. Obviously to an older fan or to an adult I was Tom Baker but there are an awful lot of small children who watch the programme. Now if they saw me behaving badly they would be disillusioned – they'd lose that sense of magic, the aura of the Doctor which I tried to convey. My friends used to think it was unnecessary, but then they didn't have my sense of responsibility to the image of the show – I know that sounds very pompous but it was something I thought very consciously and carefully about."

Apart from any children who might be watching, Baker also had to be wary of the Press because from the announcement of his having won the part he was potentially hot news – and, above all, "gossip-worthy". This can be far more annoying than fan adulation, as Baker testified. "It was never so bad if they got it right. The Press love a story with a touch of scandal or malice in it and they'll bend over

Far left: *Tom Baker as the Doctor with Lalla Ward as Timelady Romana.* Left: *A cosmic portrait of the Fourth Doctor.* Top: *The Doctor encounters his deadliest foes, the Daleks, in a BBC Television carpark.* Above: *In* The Sunmakers *a concerned-looking Doctor confers with Cordo.*

backwards to get one. I used to give up reading the news at times, because it was so amazing what rubbish they could print. It could be so frustrating because there's no real way of replying."

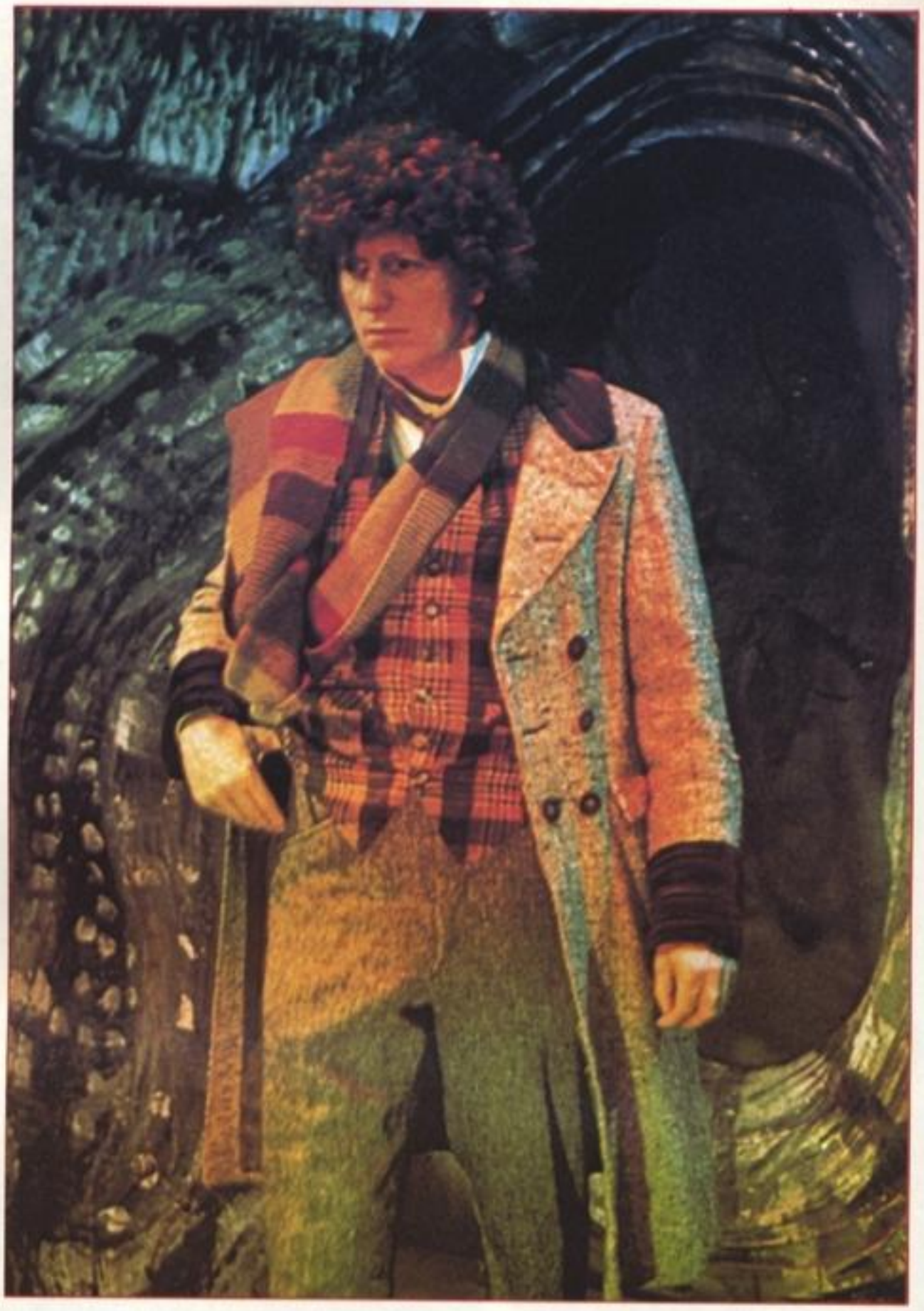
Tom says he has always been an actor by nature. "I acted in my youth – I was fascinated by the workings of the Church, I loved anything melodramatic. Unfortunately my family would never contemplate my taking up a career as an actor – it was regarded as just short of heretical!"

With a theatrical career out of the question – or so it seemed – Baker became a monk, a vocation that absorbed six years of his life until he decided that he hadn't the dedication or the devotion to continue a totally religious life. Having made one mistake, he now realised that if he really wanted to act, now was the time to try. So Baker began to look for training, while supporting himself in a number of menial jobs to pay the rent. "I did them all – a tremendous variety. I worked on building sites, in pubs, I even spent a while in the Navy. You see, I was terribly lacking in confidence and all this helped – I had been shut away from people and now I had to be able to project my character to an audience, something I found so hard to do at first. Acting is a learning process, it was that which occupied my thoughts throughout so that I found there was no time to be nervous."

After drama school the usual repertory seasons followed, including work with the National Theatre and finally several film parts, notably the hypnotic Rasputin in *Nicholas and Alexandra* and the magician in *The Golden Voyage of Sinbad*, which of course led to his being offered the role of the Doctor. "Acting is all luck and this was the best piece of luck I could have. I hadn't been working, it was all so depressing until one day, quite out of the blue, Barry (Letts) offered me (the part of) the Doctor. I signed the contract before anyone could even ask me how I was going to play it. That was when I really felt nervous."

It must have been quite a task to take over from the immensely popular Jon Pertwee?

"Oh yes, indeed it was. I was so daunted – I thought Jon has been doing this for five years, to everyone he *is* the Doctor. He was well known even ▶



before he did the series whereas I wasn't known by anybody. I think it was a brave decision for them to make but at the time I really didn't know how I was going to approach it or whether I could follow Jon's act. Now, of course, having played the part, I can afford to say that any actor playing the Doctor cannot fail, because it has passed that stage. It can continue in spite, and because, of the actor playing the lead."

For Baker, a self-confessed "thinking" actor, the Doctor must have been a confining part. He testifies along with other series stars that the series lacks any consistent character development. "It follows, really, if you think about it, that the series has survived a string of leading actors supposedly playing the same role but without really changing the overall set-up. The Doctor is a moral being – you know exactly what he's going to do and why. There's very little that's unexpected about him. Character development – well, there's no such thing because the Doctor is a heroic stereotype who conforms to the patterns of behaviour you expect him to conform to. His character basically stays the same. The challenge is to make that character as diverting and interesting as possible within the given framework. I'd think, 'How can this be made different?' or 'There's something new to be exploited here', but it got harder and harder to keep the character fresh. The scripts often didn't help, either."

In what way did he think the scripts were deficient? "They weren't so much deficient as dull, rather. I didn't get a great buzz of excitement after reading them. I always felt that the series gave you such a free rein, such scope for imaginative plots, and that our writers were throwing the chance away with dramatic stereotypes. So I was shamefully badly behaved with the scripts – I maltreated our writers' reputation in rehearsal more than anything else, I found it so frustrating. It's not that they were really terrible scripts but they weren't great either. We did so many as well; I'd get a huge pile of them to wade through, every so often, and it was always the same – a bit of a let-down."

To what extent had Tom put in his own ideas or dialogue? "It was a sort of compromise. I was always suggesting this or that – maybe an extra line or a different situation – and the director would say yes or no. Generally they were very kind to me, they humoured some of my extravagances but took me seriously as well. That was nice – it gave us all a working respect for each other. And some of my ideas they kept in!"

Above left: *The Doctor examines a "Marconiscope"* in Pyramids of Mars. Above: *Tom Baker on a psychedelic* Doctor Who *set.* Right: *The Doctor and a Dalek duo.*

Which director had Baker enjoyed working with most? "There were so many, but Douglas Camfield was one I got on with tremendously well. A very talented man who has now, sadly, died. We had some excellent directors – in fact they used to get just as annoyed with the script at times."

The success of a story is often largely due to the cast. Philip Hinchcliffe began the practice that continued throughout most of Baker's reign of engaging well known guest stars: actors of the calibre of Bernard Archard, Philip Madoc, Cyril Luckham, Peter Jeffrey and Julian Glover, and actresses ranging from Sylvia Colderidge to rising star Suzanne Danielle. "We had lovely casts, and this used to be a tremendous help. It's a joy to work with a good actor or actress because everyone feels that bit more attuned to the script – there's more concentration. We had some magnificent casts and they were

such fun too. Once they'd done the show they'd tell their friends it was a fun job so we were able to get some of the best talent available, which is always a pleasure.

"I suppose in one way we were lucky that so much reworking had to be done because it gave us something constructive to do all the time. It was a process that continued from day one on. Nothing would ever be totally changed but it would be varied – you know, one explosion is pretty much the same as another and twice as boring. So we all used to chip in and say, 'How about this instead?' Some changed a lot – the Paris one (*City of Death*) – and some of the Dalek ones. A lot of our dialogue was rewritten, or dropped if a scene was more menacing or funnier without it."

Which stories did Tom enjoy the most? "I can never remember story titles, and I never watched the series so all I can remember are the sequences I filmed – which were all out of order anyway – and, of course, rehearsals, which used to go so quickly. My favourite kind of stories were the 'different' ones – and the ones I was happy on for personal reasons, like the Renaissance one. That was a good one, I felt quite happy with that. The one set on the giant Ark was another I liked – it had some beautiful, clever sets and quite a good script. Then there was the one with the giant man-eating plants (*The Seeds of Doom*) which had Tony Beckley who was such a fine actor in it. I wouldn't want to give the impression that I didn't enjoy making *Doctor Who* but sometimes it was very, very exhausting, and occasionally I'd be ill as I was on my last few stories, but usually I used to have so much fun – I'd never have stayed so long otherwise. I was amazed recently when I saw how many episodes I'd made – I thought 'Goodness, was it really that many?' – and the days when I felt I needed to get out were, happily, few and far between."

Which stories were the most problematic for Tom? "I suppose all the most technical ones, the ones where the scripts just wouldn't work out however hard we tried. There was that process they use – CSO – which is extremely tiring and requires you to stand about for hours on an all-blue set, acting to nothing. That was hard – I wanted so much for it to be believable, and special effects are always difficult to work to. Of course in our shows there were an awful lot of effects, so it was continually made more difficult than a normal television show or film. The Dalek stories were taxing because of this, and there was one that was virtually all CSO (*Underworld*) – we all found that a strain. The lighthouse one just didn't come off for script reasons – there were always one or two like that every season."

Being the lead actor in a series with a schedule as strenuous as *Doctor Who*, had Tom ever found his energy flagging and his concentration going? "I found it very hard, but then I find all acting difficult – it requires a huge amount of work before I'm really happy with my own performance, and on television you never have the time. I used to long for just a few extra days to get it exactly right, but we always had a punishing deadline to work to. As soon as one story was completed I'd find another wad of scripts to learn to the next week, and so on – I did get tired but I couldn't stop concentrating because if I did it wouldn't work at all. By the time I left I was seven years older and consequently I didn't have the same resources of energy I'd had when I joined."

Top: *The Doctor and Mary Tamm as Romana prepare to search for the six segments of the Key to Time in* The Ribos Operation. Below: *A portrait of the Doctor from* Invasion of Time.

Tom Baker's Doctor had an instantly recognisable costume, complete with hat, coat and endless scarf. Did he like it? "Tremendously – it was right for the character, it had the right amount of extravagance to it. I used to fall over that scarf the whole time – it was silly, really, totally impractical, but I thought it was a good costume. As we went along it got a little more exaggerated."

Acting alongside Tom were some of the series' most popular companions, including wife-to-be Lalla Ward. Had he a favourite companion? "That's a difficult question. Lis, Ian and I made a good team, I used to think – it was a good feeling to come into that team atmosphere as soon as I joined. I didn't like the Leela character at all – I thought it was out of place, that this savage who goes around killing people wasn't in context. I always felt that Lis, Ian, Louise, Mary, all had an even more difficult task than I did, trying to create a character from virtually nothing. The writers used to make them such idiots most of the time – I mean, we'd have a supposedly advanced mathematician or scientist character and they'd just end up screaming for help as usual. We all found that tedious. Lis was an amazing girl, a very talented actress who had the ability to rise above these pitfalls. I met my wife through *Doctor Who* so naturally she was another of my favourites at the time."

What about K9? "K9 was a blasted hard thing to act with! Off-set there'd be John (Leeson) doing the voice and because the thing is so small all the dialogue shots had to be done at its level. We had tremendous technical problems with it as well, it was always breaking down, especially on location when we'd get annoyed because we were always running behind schedule, so that was just another hold-up.

"I would have loved to have cast a much older actress as a companion, or somebody very fat who would wheeze around after the Doctor. That would have been different – I kept suggesting it, but the producers, probably for good reasons of their own, didn't like the idea."

Tom worked with four producers of the programme. How had he found their approaches compared with one another? "Barry (Letts) only produced my first one – although it was him who got me the job. Then Philip (Hinchcliffe) was with us for quite a while – he was a good, hard-working producer. Graham (Williams) came on and worked like a dog at a rather trying time for all of us when money was getting scarce and we were behind schedule. John (Nathan-Turner) did my last year and was very kind to me, very accommodating. I saw a lot of him socially – we were both bachelors at the time – he's good company and he cares so much for the programme. In their own ways, and as far as the series would allow, they were all trying to ring the changes, I suppose. They had their job and I had mine and we worked quite closely together; the only ▶

conflict we ever had was professional and that kind of conflict is essential."

Many excellent villains, created by many excellent character actors, and an immense assortment of monsters, old and new, graced the programme in the Tom Baker era. "I loved some of our monsters because they're so funny. We used to have a regular set of actors who'd play them so we were all very chummy. I adored the Krynoid – the giant walking vegetable – and I also like the Wirrn; they were both fun. Then there was the giant rat in *The Talons of Weng Chiang* – I thought that looked rather good. We also had some superb villains. Michael Wisher was brilliant as the creator of the Daleks (Davros) – I remember once he was playing a scene and he was also doing the Dalek voices and I said, 'Can we all go home now?' because he was in total control. Some of our villains were quite chilling – I used to try to believe in them so as to communicate their threat to the audience and often I found I didn't have to try very hard, they were so good."

During Tom's time with the series there were two conflicting debates over the programme's content. First the violence and then the comedy. What were his attitudes to these? "I didn't like real violence – the mindless type of thug violence you always get in American police series. I can't say how much that bores me. I always preferred to outwit the baddies – I don't think it's necessary to blow them from here to kingdom-come. I mean, it's dull, isn't it? What's new about that? I don't feel we really went too far with the violence in the show, I think if it had been over-the-top somebody would have said so. The problem in a show where good always wins over bad is how to do it in a new way. Usually our scripts would blow them up. As for the comedy, I think a lot of the criticism we got was from people who were used to the old way. The audience expected the old cliché scripts – the comedy element was only part of it, but I felt it was a wonderful way of winning the children's imagination. I always felt *Doctor Who* was a children's programme, watched by children of all ages. With a comic approach it was more diverting to laugh our villains into destruction. You can't tell me we lost all our tension – in the comedy there were very serious bits; that contrast is extraordinary effective. I didn't think we overdid either violence or comedy – in fact I think we could have gone further with both elements."

During the time Baker played the Doctor he was involved in two exciting *Doctor Who* projects which, sadly, never materialised – the lost story *Shada* and the lost film *Doctor Who Meets Scratchman*. "The *Shada* thing was terribly disappointing. Douglas (Adams) had written a clever script – and we had done some excellent filming at Cambridge. It was a great shame – at the time we couldn't believe it was lost, they'd spent so much on it, we'd done studio work and everything. It was Graham's last story so it was sad for him – he took me to an American convention to cheer us both up. You see, that was a hazard of time – they couldn't put a remount in, and if they had tried the cast would have been doing other things.

Doctor Who Meets Scratchman was going to be a sort of horror film. Ian Marter devised the story with me and for a while it looked very hopeful that it might get done; there was a lot of money around but never quite enough. The plot involved this malignant creatue called the Scratchman – which is a name for the Devil – who loved causing trouble, revelling in chaos and destructions of all kinds and

The Doctor and a lighthouse keeper search for the Horror of Fang Rock.

on all scales. It involved scarecrows coming to life; it was very frightening but had a lot of humour as well. I thought it would make a brilliant film, but then I would. Ian liked it too but apart from us very few people did. If it was being mooted now we could probably get the money from America. That's our business all over – you just have to get used to disappointments."

The huge success that the programme is currently enjoying in the United States is due in large part to Tom and his episodes which are shown again and again to increasing numbers of fans. What are Tom's feelings about fan conventions on both sides of the Atlantic?

"When I first went to America for a convention I was stunned by the reaction. They treat you as though you're royalty – it's quite amazing. I can't understand it at all – people who live and breathe the programme, who devote their entire lives to it. It's hugely flattering of course, but it can be terrifying as well at times. You've got such a sense of control – thousands of people are looking to you and you feel you can't let them down. I don't always feel able to go to these conventions because I'm too nervous I'll fail in their eyes. I get overwhelmed because to me, Tom Baker, I'm just an ordinary man – I'm not a hero of any kind. They are so involved with it – it's as though I belong to them. Americans will come up to you and talk to you as if they know you personally. The British fans are more reserved. It's a tremendous compliment that people care about you so much – I've not been with the show for three years now but people still want to know about me – they still write. It humbles you, the effect a television show can have, but it's deeply touching at times. It's lovely to have fans."

Alone, away from the public, Tom pursues a number of his own interests. "I love reading – I simply couldn't survive without books. I appreciate art, music, poetry – I love beauty of any kind. I like people too – there's so much in life to be enjoyed, I can at least say I'm never bored."

When Tom decided to leave the series after seven years it made front page news. Many thousands of fans were left aghast. The show without him seemed inconceivable. "It was in the works though for months before. I struggled with all the arguments for and against staying, but seven years is a long time. I'd given the show all I felt I could give it but I loved it so much that in other ways I didn't want ever to go. I didn't want anybody to start feeling awkward about me being there, so I had to take the initiative and say it's time I did something else and let somebody else come in. I had the happiest years of my life with *Doctor Who* – it was such a thrill to be the Doctor. I think I was right, too – Peter (Davison) gave the series a new lease of life from all accounts – I never saw him – and now Colin (Baker) is bound to do the same. It comes back to what I was saying about the series never having failed in its lead actors. I wasn't *Doctor Who* – I wasn't bigger than the series. I simply was one of the actors who've been lucky enough to play the Doctor. When I announced my decision to leave I felt a tremendous lurch – John was so nice to me then – and it helped to have Tony Ainley, who's an old friend, in those last shows. It was a shock to realise this is it, the finish, but the time had come and I think I made the necessary decision before someone else made it for me."

Why then, if the show was so close to his heart, had Tom refused to appear in *The Five Doctors*? "This was another decision I had to think long and hard about. The original plan was to have me with Lis and have us all come together at the end. I finally decided I wouldn't do it because I simply couldn't face the prospect of going back. I was lucky also to have other offers, but when I say I couldn't face the happiness again I mean it. I went to see John and explained all my reasons, and in spite of the difficulties it caused he was very understanding. The programme is my past now – it would, I think, have been a mistake to try to turn the clock back even for that one story."

Since leaving Tom has added a good many theatrical credits to his name. "One has to mix and I'd been away from the theatre and live audiences too long." Leading roles in the West End and on tour with *Educating Rita* were among the highlights, and Tom is fully confident for the future. "I've been lucky – when I did the Sherlock Holmes television series I was surrouned by old friends from *Doctor Who*. Now I think perhaps it's time for a bit more television or film work, but it would be silly to say I was planning anything. Planning my career hasn't worked up to now, so I don't suppose I could if I tried."

Asked for a final comment on his years with *Doctor Who*, Tom gave one of his beaming smiles and said, "I owe the show a lot, I still feel attracted to it – it's something that I've never regretted doing and feel immensely proud of being involved with. What more can I say but thank you?" ■

we let zygons be zygons...

next issue

DOCTOR WHO

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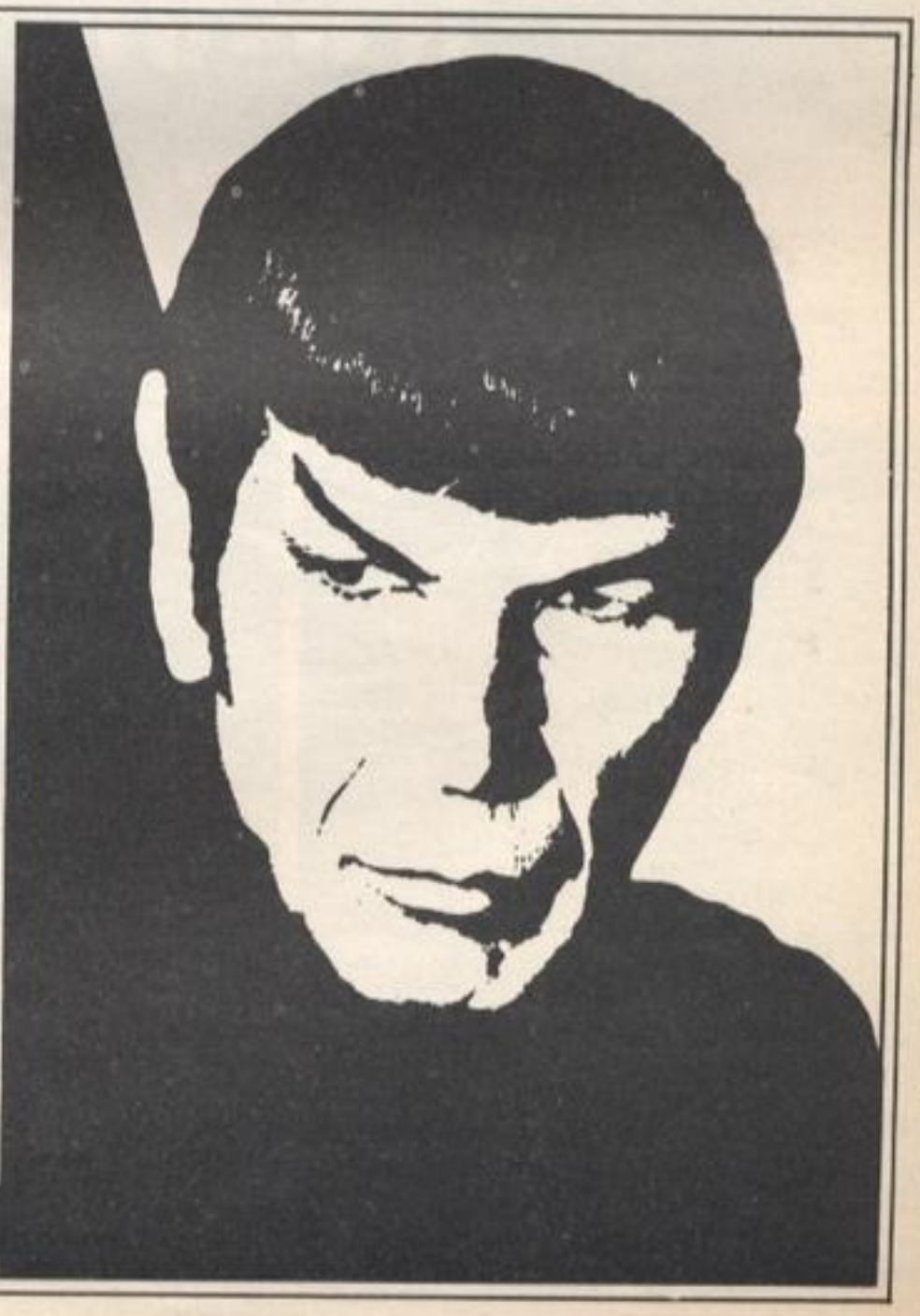

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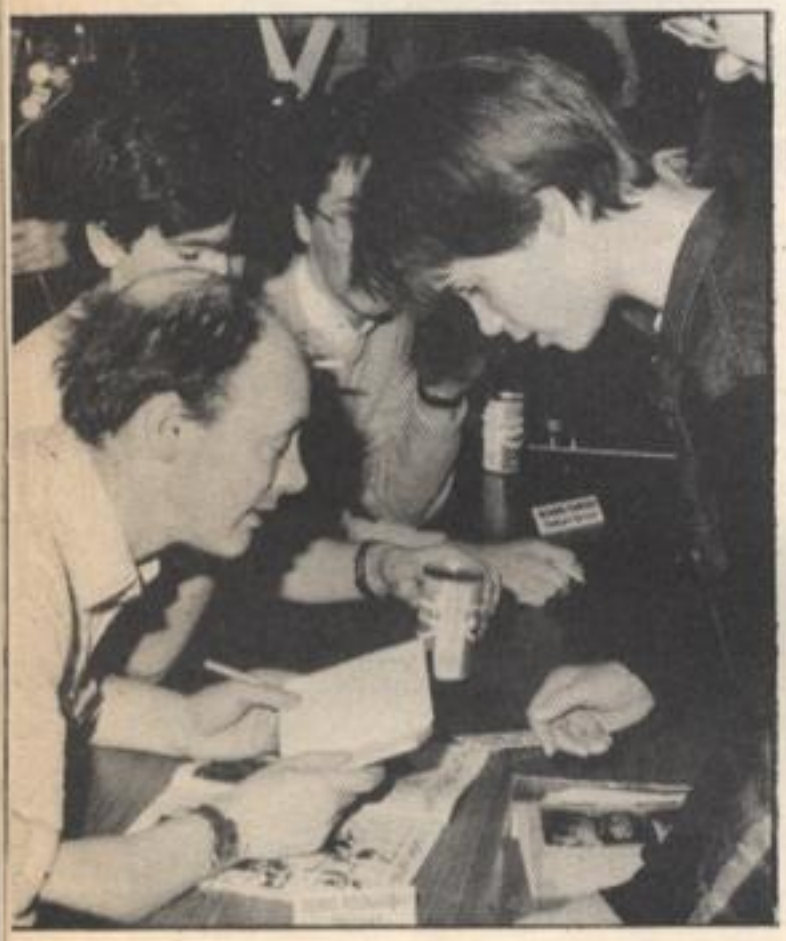
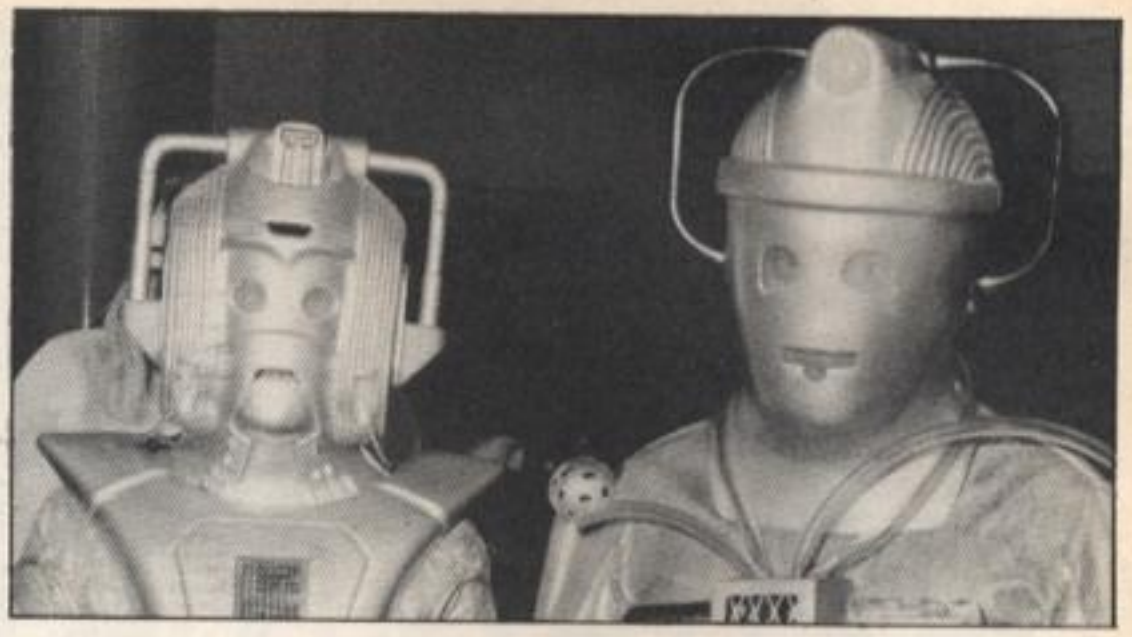


Clockwise, from top left: *Producer John Nathan-Turner signs autographs for* ***Doctor Who Magazine*** *readers. A young fan stands awe-struck in front of a Draconian costume. Two sinister Cybermen get to grips with John Nathan-Turner. A Robot of Death. Crowds flock in their thousands to meet the staff of* ***Doctor Who Magazine.*** *Artist John Ridgway obliges a reader with a quick sketch of Frobisher the Penguin. A fearsome Sea Devil.*



Clockwise, from top left: Doctor Who *Producer John Nathan-Turner has a friendly chat with a young fan. The Cybermen were on hand to menace the crowds. Two members of the* **Doctor Who Magazine** *camp, writers Gary Russell (left) and Richard Marson. All-round artist Dave Gibbons caught scribbling on this young fellow's issue of* **Doctor Who Magazine.**

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ATTACK OF THE CYBERMEN

Report by Gary Russell

Trying to find a series of gravel pits, covered with domestic waste, populated by mad TV film crews and going under the name of Wapsey's Wood is not the easiest of tasks. Especially if Gerrards Cross in Buckinghamshire is not your native homeland. Thus after side-trips to the local library and police station, I finally discovered this elusive plot of land Ordinance Survey maps have never heard of an hour or so late. Oh well, compared to parking the car amidst mud and soggy cornflakes packets, tracking the location down seemed easy.

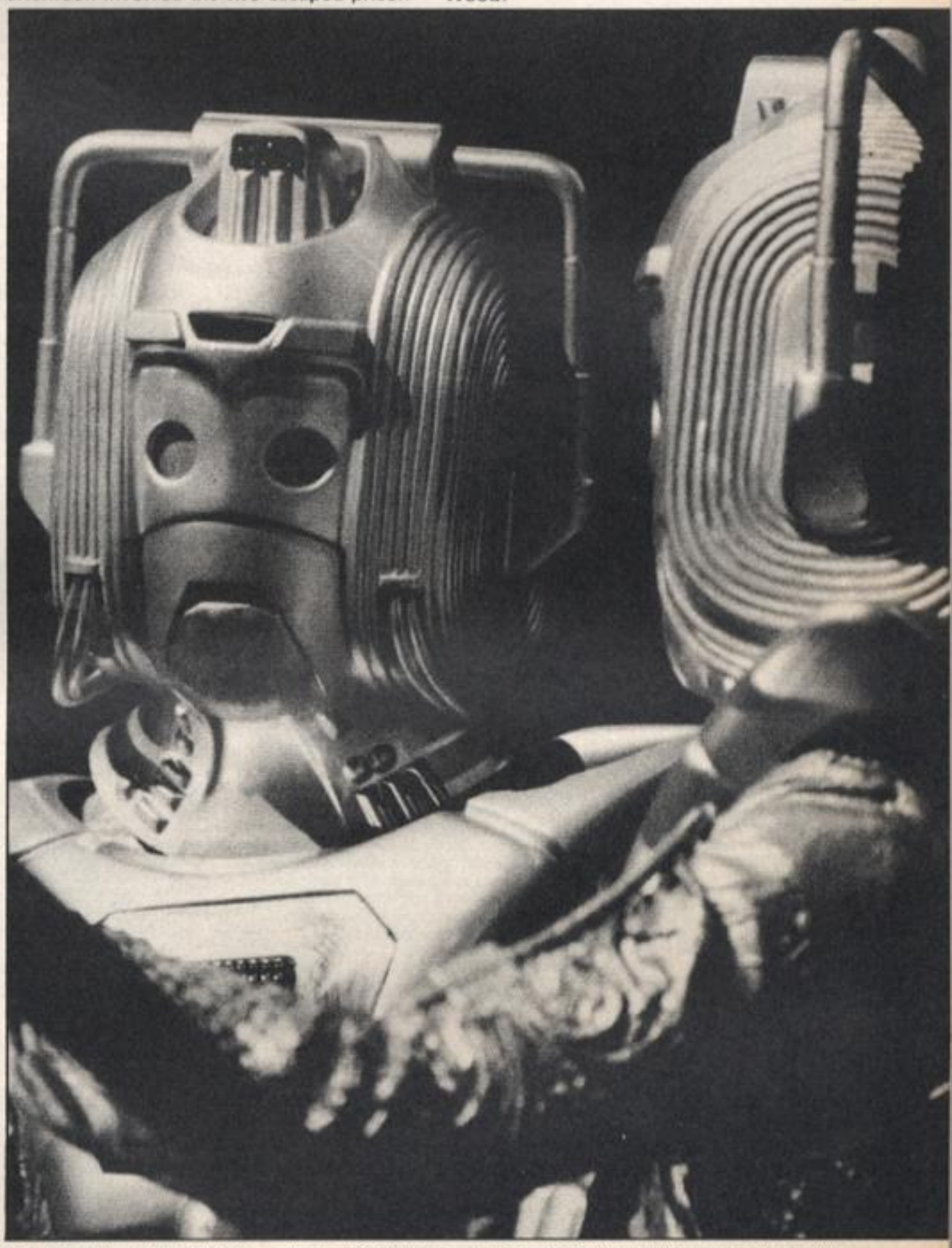
At around 11 o'clock on the morning of Wednesday May 30th 1984 I finally discovered the gravel pits, aka, Telos, "the other Cyberman planet" as one of the silver giants was heard to mutter a couple of decades back. The first sight that greeted me was a scene involving four actors: Maurice Colbourne and Brian Glover dressed in black overalls and a couple of other chaps in silver tattered work-clothes. One assumed that whilst not exactly allies, the four characters were trying to set up a deal to get off Telos (and I thought I'd had trouble getting there!). Take two, someone shouted. . .

After a few more differing angles on the same scene – unlike studio videotaping, filming is always done one shot at a time, a master shot followed by a series of close ups – they moved further up a mud bank to take some shots of two Cybermen finding a hole in the ground. These Cybermen went by the extraordinarily unTelosian names of Ian and Ken, the latter being a stuntman whose talents will be seen to great advantage during the course of the story. After a few takes of this it was back down the slopes to watch Lytton and Griffiths wander around the landscape in long shot. As I sat watching all this go on, I suddenly became aware of something casting a shadow on me from behind ('twas a hot and sunny day – a rarity *that* week). Sure enough, as I turned around there, suspended a few feet from the sand was a model city, built by the visual effects designer. The effect they were trying to achieve was to line up the base of this model with the distant mounds of sand and then put a camera in

front of it. This would then give the impression that the model was in fact quite some way off and very large. This effect was then enhanced by having actors Michael Attwell and Johnathan David (as Stratton) wander around by the slopes the model *appeared* to built on top of, pointing up in the direction of where they thought the city would be. It all looked very impressive and producer John Nathan-Turner informed me that a similar technique was used on location in Lanzarote last year during filming for *Planet of Fire* where Peri discovered the Trion ship apparently resting far away in the slopes, when in fact it was about eighteen inches away from the camera.

After a brief spell for lunch, I snatched a few words with some of the actors. Maurice Colborne, I informed him, had done very well in our Season Survey awards, coming high up in both Best Villain and Best Supporting Character lists. He said he was very flattered and thanked the readers of **Doctor Who Magazine** a great deal – he had enjoyed doing *Resurrection of the Daleks* a lot and seemed to be wallowing in the fact that Lytton had made such a quick return in *Attack of the Cybermen*, although he pointed out that it was unlikely he would do another afterwards. Brian Glover, on the other hand, said he was determined to win next year's vote as Best Villain, Best Supporting Character, Best Monster and Best everything else he could think of! Michael Attwell, who was in possession of a rather bruised right arm, seemed content to describe his character as a "bit of a maverick" who would be unlikely to win anything. Michael also pointed out that he has been in *Doctor Who* before making use of his large stature, playing an Ice Warrior in the 1967 story of the same name. Finally I had a lengthy natter to Cyber-stunter Ken Barker, whose previous involvement in the show had involved him doubling for Derek Waring in *Castrovalva* and swinging across a room on a chandelier. Although not considering himself purely a stuntman "I'm an actor who does his own stunts" he explains wearily, "but try telling film people that. They think that if you can roll down a hill or be dragged by wild horses that's all you can do. Months spent in rep as an actor just get forgotten". Ken pointed out that doing stuntwork gets you noticed and remembered by directors and with life in the entertainments trade being as difficult as it is, the more influential people you know, the better. And talking of production people, brings me neatly on to director of this Cyberman epic, Matthew Robinson – one of that rare breed of directors in television nowadays that not only takes time and trouble to know his script and story, but takes just as much trouble to know his crew and workers – a fact appreciated by the crew as all too often they tend to be forgotten as the shoot progresses. Being a virtual outsider and not wishing to be in the way of people like Matthew Robinson, his Production Manager Andrew Buchanan or the delightful AFM Penny, I tended to listen in on the conversations of the technical crew a little more and the respect and liking they had for the director is quite a rare commodity. With that sort of team spirit, it was hardly surprisingly that the afternoon shoot went so well – and Brian Glover's pessimistic proclamations of wet weather seemed to be happily unfounded, much to the delight of all involved! Although they had originally intended to finish around 4.30pm-ish, they actually negotiated to carry on until well after 6pm, in a determined effort to get everything they could done before the light started fading. Bates and Stratton escaping from the Cybermen's work party and trying to draw the attention of Cyberman Ken with the intention of knocking his head off! Unfortunately, it is difficult for actors to see out of the Cyberman costumes and at one point, Ken rounded the corner of a hillock to see Bates and Stratton and promptly fell over! Take two on that. . . Another shot that afternoon involved the two escaped prisoners running around a landscape full of pipes coming up from underground.

Going by what I saw during the day – a day of conversations rather than action – *Attack of the Cybermen* looks set to be an interesting and exciting opener to the 22nd season of *Doctor Who* with some interesting location work, great direction, enjoyable script and of course the ever-popular Cybermen to combat the sixth Doctor for the first (and hopefully not the last) time. My thanks to John Nathan-Turner for allowing me onto the site and to Andrew Buchanan and Matthew Robinson for not making me feel unwelcome and, of course, to the strange person who decided to call a huge gravel pit-cum-rubbish tip a Wood! ■



Opposite: *The silver-suited form of a dead Cyberman, soon to return in the next season of* Doctor Who.
Above: *Two Cybermen, as last seen in* Earthshock.

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PLOP!

SORRY I CAN'T STAY, MON VIEUX... I HAVE A PRESSING APPOINTMENT IN FAR CATHAY...

SOME CHAP CALLED **MARCO POLO**... HATES TO BE KEPT WAITING!

THIS TIME I'LL JUST **BLAST** THE LOCK!

THE OLD FRAUD'S LOCKED THE DOOR... WELL I'M NOT GOING THROUGH THE PIKLOK ROUTINE AGAIN...

OH, I SEE...

BANG

THIS CALLS FOR THE **PERSONAL** TOUCH...

HOM SWE HOM

HEY! IT OPENED TOO EASILY!

AAAAGH!

THE LEDGE! JUST MADE IT!

OH, MY WORD! HELP!
SOMEBODY PULL ME UP! HEEEELP!

TAKE A CARD, YOUNG MAN, ANY CARD...
LOOK AT IT, REMEMBER IT... AND PUT IT BACK FACE DOWN IN THE PACK. GOT THAT?

YOU'RE... MAD...
STARK, STARING... MAD...

US? *MAD?* WE DON'T LIKE THE TONE OF YOUR CONVERSATION, YOUNG MAN...

DO WE, MR. PUNCH? WE DON'T LIKE HIS TONE AT ALL...

NO WE DON'T, DO WE, CHILDREN? NOT AT ALL...

SO WHILE JUDY'S GONE OUT TO FETCH THE POLICEMAN...WE'LL GIVE HIM A BASHING, WON'T WE?

OH, NO YOU WON'T...

OH, YES WE WILL!

THAT'S THE WAY TO DO IT!

THAT'S THE WAY TO DO IT!

YOU CAN'T *DO* THIS TO ME! I'M A *TIME LORD!!*

WHACK! WHACK!

CLICK!

I...S-SAW... HIM...IN...A... DREAM...

YOU ARE IN MORTAL PERIL, TIME LORD. VOYAGER HAS SEEN YOU AND HE WANTS YOUR *SOUL*...

YOU'VE *MET* HIM, HAVEN'T YOU?

I? I AM ASTROLABUS, THE STAR TAKER... I AM THE SANDMAN, THE JESTER, THE CONJURER AND THE CLOWN. I AM THE FOOL... I AM...
...EL DIABLO! ZORRO! ROBIN HOOD! I AM A WILLOW WAND IN THE DIVINER'S HAND...

I AM THE LAST MAN, THE FLAME-KEEPER, THE LIGHT AT THE EDGE OF THE WORLD. I AM SANTA CLAUS. I HAVE CHARTED THE SECRET PLACES OF THE EARTH. I HAVE JOURNEYED TO THE STARS...
I AM THE FAIRY AT THE BOTTOM OF YOUR GARDEN.

I AM THE SPRING IN THE WELL... THE STORY-TELLER, THE STAR-SPANNER. I AM THE GOBLIN, THE IMP AND THE ACE OF WANDS. I AM MAGIC... I AM MYTH...
I AM LEGEND...

TO BE CONTINUED.

MATRIX Data bank

There's lots to get through this month so to get straight into the questions we start with a popular one that many video machine owners have been asking: and I've picked out Marcus Hancocks from Brighton as the lucky questioner. He asks if the symbols seen on his *Revenge of the Cybermen* BBC Video all over the Vogan chambers is the same as the Prydonian seal that the Time Lords wear on their ceremonial cloaks, etc (and can been seen as our own *Gallifrey Guardian* logo). And the answer is yes, – and it is interesting to note that the Designer of both stories was Roger Murray-Leach, although whether the duplication was deliberate or not will have to be a question to ask if we should ever interview him.

BLACK TARDIS?

Mark Salter of Wombourne in the Midlands wonders if the Master's TARDIS has always been decorated in black as it was in the recent *Planet of Fire* story? The answer is yes and no – certainly during the Roger Delgado years it was the familiar off-white like the Doctor's. The interior was never shown in *The Deadly Assassin* but for Geoffrey Beever's brief sojourn during *The Keeper of Traken* it had turned black, which it has been ever since – suggesting that somewhere between *The Time Monster* (last appearance of the Delgado/Master TARDIS) and *Traken* the Master changed TARDIS – possibly as he escaped from Gallifrey at the end of *Deadly Assassin*, thus his current model is *not* the upgraded Type 40 of the Pertwee era. And in answer to a couple of queries about this TARDIS it is worth mentioning that when he arrived on Gallifrey for *The Deadly Assassin* he removed all trace of his own existence from the Matrix, presumably including his original Type 40, thus as far as Time Lord records were concerned the Doctor was the only person with an unregistered Type 40! Is this now the end of the question about the Master's TARDIS, please?

MARKING TIME

Back across the waters now, this time to Denver, where Brian Hunt (an American with a readable signature, at last) wonders why, in *The Deadly Assassin* the then Cardinal Borusa says, "Nine out of Ten, Doctor, nine out of ten," as they part. The reason, Brian, is because Borusa was the Doctor's tutor at the Academy and thus the Cardinal was in a way giving the Doctor marks for effort and achievement in disposing of the threat.

TOO MANY DOCTORS

Now, a couple of lists. Firstly you may remember that *Saturday Super Store* set a question in their *Doctor Who* quiz asking for a list of all the actors to have played the Doctor on television. Needless to say they got it wrong – and we've been asked to give the list that was eventually given as accurate. To answer this I went to David J Howe who organises the Reference Department of the Doctor Who Appreciation Society who actually went on the show and put the right list to them. And it goes as follows: William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker and Richard Hurndall. Then there were the "doubles", gentlemen who either did stuntwork or simply took the role in long shots so as not to involve the lead actors unnecessarily. Doubling for the first Doctor were Edmund Warwick, Albert Ward, Brian Proudfoot and Gordon Craig. Chris Jeffries played the second Doctor a couple of times and, most famously Terry Walsh frequently doubled for both Pertwee and Baker – donning appropriate wigs. In *The Leisure Hive*, at the end of episode one, we saw the Doctor apparently fall-apart in the Tachyon Generator – and these various limbs and torso were played by David Rolfe, Roy Seeley and Derek Chafer. Gareth Milne stunted for Peter Davison and as yet no one has doubled for the sixth Doctor. While we're on the subject, just a reminder that Peter Cushing played Doctor Who (as opposed to the Doctor) in the two Dalek films and Trevor Martin played the Doctor in the 1974 stage show *Seven Keys to Doomsday*. Thanks again to David for that information.

DALEK PICTURES

Off to look at some photographs now. Paul Vought of Reading wants to know where the shots of the Daleks in the centrespreads of **DWM 85** are from. Going clockwise they are from *Destiny*, then *Planet of the Daleks*, then *Death to the Daleks*. At the bottom is one from *The Daleks* and in the middle is Tom Baker and friends to announce the then forthcoming *Genesis of the Daleks* back in 1975. Still with Dalek stills, Leonard Yacullo of New Jersey in America wonders where the shot of the mechanical beasts with yellow cylinders attached to their midriff comes from. Again, this is from *Destiny of the Daleks*, the cylinders being Davros' bombs.

QUICK QUERIES

Some quickies now: John Rowbottom of Manchester wants to know when we last saw Nyssa's crown; answer, hanging on a tree branch on Castrovalva. Philip Jones of Leeds wonders if the stuffed toy owl Sarah hugged at the end of *Hand of Fear* was ever seen before – no. Sean McKernon of Bootle wonders who played Benton in *The Invasion* as in our recent interview with John Levene he says he played a Cyberman in tha story – Levene actually played both. Still with our interviews, fellow writer Richard Marson's interview with Lis Sladen was in issue 89 and in it she said that she once appeared with Tim Piggot-Smith of *Jewel In The Crown* fame. B.G. Hilberink asks what he played. With Lis he appeared as Guilliano in *The Masque of Mandragora*, and way back in 1971 he appeared as Harker in *Claws of Axos*. Tim Hunter over in Australia wonders when the Doctor ever said "Tears, Sarah-Jane?" and "Brave heart, Tegan!". The former is as he lies dying at the end of *Planet of the Spiders* – he goes on to say "Where's there's life there's..." and pegs out – and the other is said at the end of the second instalment of *Warriors of The Deep* as the Myrka looms down on them. Mustn't forget our regular look at Target books now. M. Williamson of Ramsgate wonders why the novel of *Dalek Invasion of Earth* claims to be based on a story called *World's End*: the reason I would guess is because the publishers were using the old, inaccurate, *Radio Times 10th Anniversary Special* as a guide, which listed just the first episode titles for the Hartnell run. Secondly Anthony Ruane of Essex wonders why in my *Episode Guide* I called the crewmembers Vance and Carson whereas in his novelisation Ian Marter calls them Vance and Buchanan. Don't know why Ian changed the names (they're called Vance and Carson in the script and on television) but maybe he'll reveal all in our up and coming interview in a later issue of this magazine.

And that's all for this month except to pass a message to reader Gary Geld of Spinney End who has asked a question we'd like to answer but can't unless he tells us the name of the magazine he saw his mystery photograph in, or better still sent us a copy.

Top left: *The cover of the BBC's Cybermen video.* Above: *Ingrid Pitt as Solow from the Sea Devil adventure,* Warriors of the Deep.

ON TARGET

Turlough frowned. He had never seen the Doctor so sad before. He decided to cheer him up. "What we both need is a holiday," he announced. The Doctor's spirits sank even lower at the idea. "It could be fun."

"Fun!" shouted the Doctor, who viewed the prospect of a vacation as only marginally less calamitous than the eruption of Krakatoa. "There was precious little fun when I went on holiday to Brighton. Unutterable chaos ensued."

But Brighton was not at all what Turlough had in mind. Brighton, he imagined, would be just like Weston-super-Mare, where he had gone one wet half-term from Brendon school with his friend Ibbotson. He remembered how they had sat in Mr Ibbotson's Volvo, stared out at the windswept promenade, drunk tea from a thermos and eaten Mrs Ibbotson's weeping lettuce sandwiches. Ibbotson, of course, had been sick on the way back to school. If they were going to have a holiday on Earth – which was, after all, the Doctor's favourite planet – it would, Turlough decided, be on some paradise island.

And so Peter Grimwade enters into his third novelisation for W H Allen/Target, this time rounding off the Turlough saga with *Planet of Fire*, which shows us the young Trion's roots, his people and neatly ties up one or two loose ends from Grimwade's previous foray into the series with *Mawdryn Undead*. As with *Mawdryn Undead*, Grimwade again seems to like looking into his character's minds (especially Turlough's) and taking things from their point of view, showing both their inner and outer reactions to the events going on around them.

For that reason, as with his previous two books, *Planet of Fire* makes a brief but enjoyable read, getting across what still seems a fairly plotless story in a most agreeable manner. The novel starts with the destruction of the Greek merchant ship that Professor Foster later recovers from the ocean bed, and then goes out into deep space where the Trion ship heading for Sarn crash lands killing nearly all aboard and leaving one of the passengers, a male prisoner, to briefly wonder what would become of Vislor Turlough. Then the rest of the book progresses much along the lines of the TV show, a few odd scenes added here and there, most notably with regard to the Unbelievers who are given a bit of background and substance – amazingly enough, in this book Sorasta actually has a few lines to say!

Without doubt the novel's strength lies, as did the television version, in the scenes with Kamelion/Master/Peri – although when under stress the book Kamelion doesn't become Foster as often as he did. Peter Grimwade certainly gives the impression that he was none too fond of the Kamelion robot, calling it a whole host of unflattering names from "bald puppet" to "silver marionette" with "a little tin voice". Even when he has been eliminated by the Tissue Compression Eliminator he

is described as "a twisted tin soldier". Which asks a question itself – if the name of the Master's weapon is Tissue Compression Eliminator as opposed to Matter Condenser which it used to be, how can the gun affect Kamelion as he is made from metal not "cells and cell-products that make up flesh and sinews" (dictionary definition of "Tissue). Such things are rarely noticeable on tv but when you read a written work, discrepancies like that tend to leap out at you.

Of course, Kamelion isn't the only regular cast member removed within this tale – both Turlough and the Master get their marching orders. The former's departure is not quite as moving on paper as on the box – more a tribute to the actors involved than a slight on Grimwade's book whilst the latter is very definitely vapourised by the numismaton gas, although his final cry of "Won't you show mercy to your own. . ?" has been omitted. *Planet of Fire* is a jolly read, with a 136 page count and delightful Andrew Skilleter cover that marks a "new-look" to the Target book range, which is currently going through a massive relaunch and revamp.

And it is another Andrew Skilleter cover that graces the final Peter Davison story, the novel of Robert Holmes' *The Caves of Androzani* penned by the perennial Terrance Dicks, who has always claimed that Robert Holmes stories are his favourite. By the time you reach page 135 of this new book, you can see that it is obvious, *Androzani* being a splendid novelisation of the script, taking full opportunity to develop characters like Stotz, Krelper and Morgus whilst leaving most of the others intact. Sadly Sharaz Jek seems to suffer a slight change of character, coming across as a much more typical mad-villain as opposed to the sad almost Shakespearian tragic figure of the televised version – although as with the *Planet of Fire* novel, this isn't the fault of the writer but simply the lack of Christopher Gable's stunning acting to demonstrate all the facets of the character. Although we get the stock Davison description – you know, "pleasant open-face, he wore the garb of an Edwardian cricketer" (what exactly *is* an open face?) and the TARDIS still arrives with a "wheezing and groaning sound", we also see our first Dicksian description of Colin Baker's Doctor: "He had a high, broad forehead and a mop of curly brown hair. There was something cat-like about the eyes, a touch of arrogance in the mouth". Oh dear, it does sound awfully like a description of *Tom* Baker, Terrance!

Apart from that though, *The Caves of Androzani* is a splendid book, full of surprises as Terrance manages to twist and turn the story and keep the interest going, not always easy in a book so recently televised. And his scenes with Morgus and Timmin are delightful, getting across just that right blend of subtlety and story-telling:

As the concealed door slid open, Morgus held out his right hand as if to clasp the President's hand in farewell. The President was surprised, it was unlike Morgus to make such an emotional gesture. He was even more surprised when Morgus converted the handshake into a flat handed shove on the chest that sent him staggering through the lift doorway. There was no lift – just the empty shaft. Morgus peered over the edge and caught a glimpse of the body spinning towards the ground a hundred storeys below. Morgus turned away and summoned Krau Timmin. She appeared in the doorway, cool, blonde and elegant as ever. "Krau Timmin, the most appalling thing has happened," said Morgus solemnly. "His Excellency. . ." he gestured towards the lift door. Timmin's eyes widened. "Not the President?"

Morgus nodded. "It was all over in a second. I had no time to stop him. This is a tragic loss to the world."

"Dreadful, sir," agreed Timmin. "And that it should have happened in this building!"

"Yes, yes," said Morgus impatiently, "I am deeply distressed, Krau Timmin."

"Naturally sir, you must be." The total lack of emotion in her voice matched Morgus's own. "Still it could have been worse," continued Morgus.

"In what way, sir?"

"It might have been me!"

1984 does indeed seem to have been the virtual rebirth of Terrance Dicks as a writer, firstly with *Snakedance* and *Warriors of the Deep* then the excellent *Inferno* and now this. I look forward eagerly to next year's *Mind of Evil* and *The Time Monster* books as well as, one predicts, Robert Holmes' forthcoming *The Two Doctors. Planet of Fire* by Peter Grimwade is due out in hardback in October this year, *Caves of Androzani* by Terrance Dicks a month later, and their paperback counterparts early in 1985. Hopefully next month we'll take a break from the new novels and have a look at the new Peter Haining book, *The Key to Time*. Meanwhile a reminder that this month will see the release in paperback of *Warriors of the Deep* and in hardback *The Highlanders*.

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DOCTOR WHO AT BLACKPOOL AND LONGLEAT

EXHIBITION 84

Feature by Gary Russell Photographs by Robert Moubert

It is now ten years since Jon Pertwee opened the first major ***Doctor Who*** exhibition in Blackpool – ten years which have seen a variety of monsters paraded inside (and occasionally outside) the buildings, and its sister version at Longleat, ranging from Sontarans to Silurians, Giant Robots to Garms and Daleks to Draconians. Ten years' worth of ***Doctor Who*** has always been faithfully represented in the two venues, displaying costumes and props from the series – most of which tend to look just as impressive close up as they did on television, compiled by BBC Enterprises' exhibitions department which for the last few years has been overseen by Julie Jones. During May this year myself and photographer Robert Moubert took a wander around both places to see what was going on.

Up in Blackpool, situated on Central Promenade on Blackpool's world-famous Golden Mile, stands the original exhibition, managed capably by Ray Dale who points out that the place is ideally situated at the most profitable position on the whole seafront and between May and October it displays its wares to thousands of folk, old and young. This year the Blackpool Exhibition appears to have got a little darker (it is very easy to walk into walls and things as they are positioned at the most peculiar angles) but the contents of the display cases are the most interesting for quite a few years but, as always, greeting you at the bottom of the steps as you enter is the familiar Dalek. Once past this charming specimen you are greeted by three Sea Devils and a Silurian from last season's *Warriors of the Deep* story, and further up the corridor awaits another Silurian and Sea Devil along with the ever-popular Myrka.

Next to this set is a large display containing a whole variety of objects: a Terileptil, a moving Gundan who waves a vicious-looking battle axe in the observer's direction that appears to miss the glass surround by mere inches, a Plasmaton, an Axon, Kalid's Globe from *Time-Flight* and what has been curiously labelled The Logar – in other words the silver space suit Amyand wore in *Planet of Fire* when he went around god-imitating.

Along the corridor, but on the opposite side is another large display case, although this contains a few odd props including Borusa's Coronet from *The Five Doctors*, the *Snakedance* version of The Mara, both Sutehk masks from *Pyramids of Mars* and a Jocondan head in all its plummage and looking even more detailed and interesting than it did last March in *The Twin Dilemma*.

Opposite – which takes up a whole side of the corridor – are three cases, two showing full-size figures. The first of these shows Mestor the Gastropod from the Colin Baker introductory tale, clearly before he melted. Somehow the costume resembles an old fire rug that's had something nasty spilt on it but the face mask is pretty impressive. Next door, once again is the genuine black orchid that George Cranleigh stole in the story of that name, and next to that is the leather 'n' chains clad figure of Sharaz Jek, companioned by the dozing figure of the Queen Bat that Professor Jackij gained his cure for Spectrox Toxaemia from. And then it is into the main area of the exhibition, which centres around the perennial TARDIS console.

Going from right to left – the direction in which one wanders around it, are some Tractators from *Frontios* and hovering in the background is the wane form of Plantagenet in his *Joe 90* like globe. Next to them stands the Magma Creature, another one of those unfortunates that looks worse in "real life" than it did on the box. Then you can remeet the cuddly Garm and a less cuddly Vanir from *Terminus*. The biggest display once again features Davros and his Daleks, this year set in the *Resurrection* warehouse set, complete with a blown up Dalek and one of Lytton's troopers. Also in this section are a strange assortment of things, from an old style, string-vest-wearing Sea Devil, a Zygon, the *Traken* Master, the Captain and moving Polyphase Avatron from Doug Adams' *Pirate Planet* and that old favourite K9 – yes, he gets in every year!

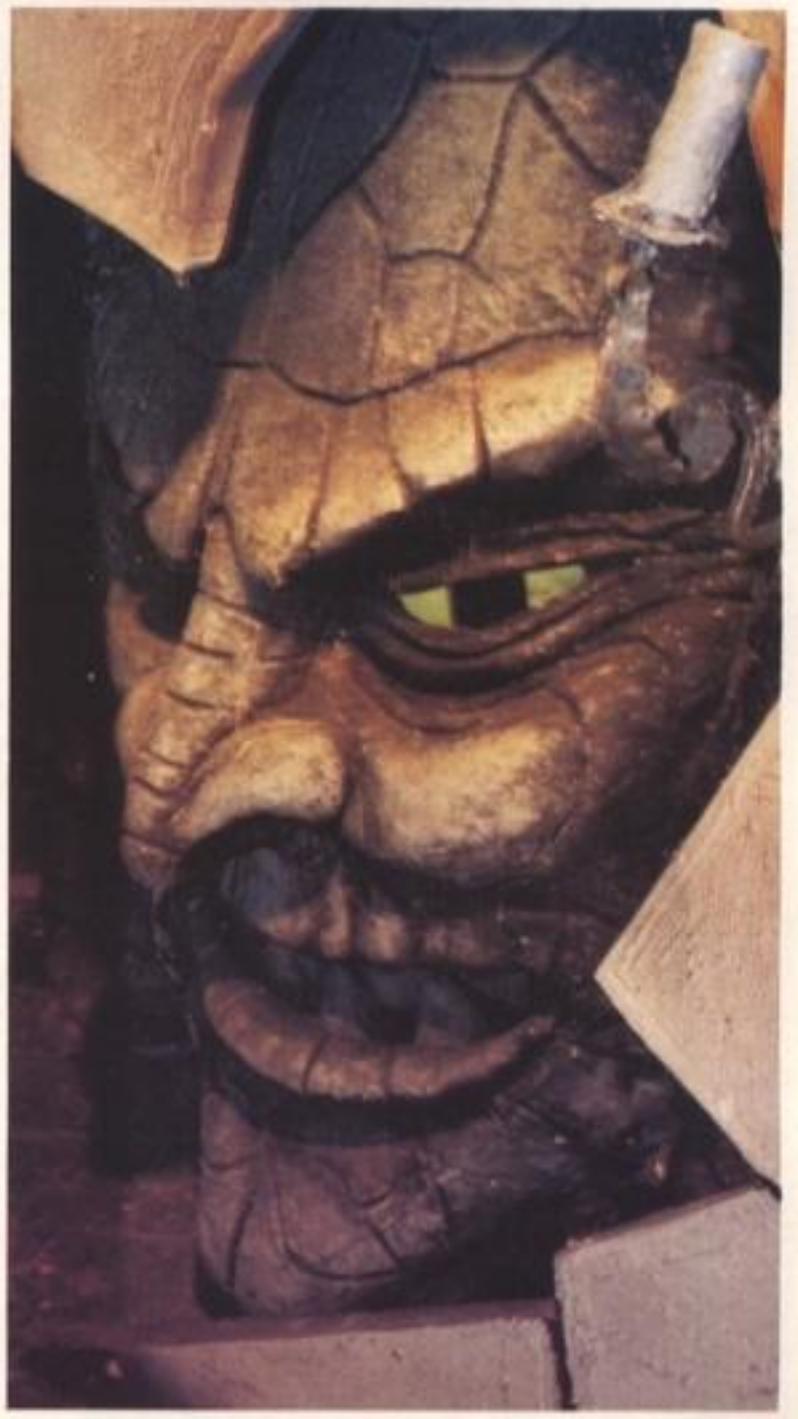
The only disappointment really in the whole exhibition – and it is a *fault* of the Longleat exhibition as well, is the next bit. Up in the TARDIS roundels are large photos of all six Doctors – but instead of William Hartnell there was the more recent version, Richard Hurndall. A little point maybe, but in the series' 21st year it seems slightly ill-fitting to miss out the man who began the programme's popularity. I asked Ray Dale, the manager, why this was but he seemed as disappointed as me – and was none the wiser. Hopefully, by next year, this mistake will have been rectified.

Entering the last corridor of the exhibition, you can see the *Five Doctors* version of the Yeti and next to that, pinned on the wall is the fifth Doctor's cricket costume (version two). Just past this is a selection of lovely photographs and opposite is the ever popular merchandise stall selling everything from postcards to board games, and then just a bit further on is the famous video screen. This year the smiling features of Peter Davison asking if we've enjoyed the exhibition have been replaced by the unsmiling features of Peter Davison as he changes into Colin Baker in an expurgated version of the regeneration scene. Finally, as you climb the stairs out of the exhibition you pass an assortment of props including another Sharaz Jek mask and the Guardians' bird hats, a few stills from *The Five Doctors* and it's all off to the cafe for a bite to eat. The Blackpool Exhibition is well worth a visit this year – but if possible take a torch, the stairs in the dark are somewhat treacherous.

Dark also sums up the much smaller, but one-levelled Longleat Exhibition, positioned as always between the back of the House and the Amusement Arcade and Public Conveniences. On entering this one, again through a mock-up TARDIS door, you are "welcomed" by a Dalek whose voice is frequently drowned out by the monotonous tones of a K9 somewhere inside. As you enter the main corridor Omega's less than successful attempt as psychsynthesis, the Ergon, stands glaring at you and opposite him is a case containing a Terileptil and the Android from *The Visitation* and a *Full Circle* Marshman. Next up are two of the most impressive artefacts I've ever seen. On the right-hand wall is the little Malus seen in the TARDIS in *The Awakening*, looking as if he's just about to deliver his famous green slime, and opposite that is the fully-sized church version, breaking through the wall and it looks superb. Longleat is well worth going to just to see these two Maluses. Next you are confronted by the perpetrator of the hideous din heard as you walk in, K9 trundling up and down yelling as loudly as possible that he was built by Professor Marius and Mark 1 lives with Leela, etc.

Past that stands a solitary Tractator, his belly painted with some vile substance that makes him glow in the dark – or rather just certain squiggly lines glow so that he looks like a London Transport Underground map turned on its end. In the next corridor you can see the rare sight of Chancellor Thalia and Omega sitting side by side – easily the most colourful and exciting of the costumes on display. Then it's into the TARDIS console room, although here you walk from left to right, passing a Cyberman with a moving mouthpiece, two Sea Devils and a Silurian and a huge display containing a variety of things ranging from Fendahls, Daleks, a moving Mandrel, a battered Giant Robot and good ol' Lytton himself. Then it's out past the tiny merchandise window, briefly looking at a display case featuring a smashed Quark head, half a Nucleus head, a *Snakedance* demon head and Taran crown (but no head) and a Castrovalvan spear along with various other bits and bobs.

The good thing about Longleat is that in the grounds there are lots of other things to do, like playing with lions, getting lost in mazes and buying expensive ice creams, whereas Blackpool seems made up of arcades with expensive video games and the occasional bingo hall. Still both places are worth visiting to see the exhibitions and it seems that BBC Enterprises have done themselves proud this year. All that's needed in 1985 are a few more lights and a nice big photograph of William Hartnell. My thanks to Ray Dale in Blackpool for his time and to him and his staff for their helpfulness.



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ENTRY INSTRUCTIONS

Give us your answer on the entry form provided. Prizes will be awarded in order of merit to those who answer the question correctly and who in the opinion of the panel of judges complete the tie breaker in the most apt and original way.

Completed entry forms should then be sent to Matchbox Toys Ltd., Golden Quest Competition, 240 Lincoln Road, Enfield, Middlesex, EN1 1SP, to arrive on or before the 30th September 1984 and a full list of winners and results will be available to anyone sending a stamped addressed envelope to the competition address within six weeks after the closing date. Each entry must be accompanied by a cut out "Advanced Dungeons & Dragons" **proof of purchase** symbol from any Matchbox "Advanced Dungeons & Dragons" pack. Entrants must be aged 15 or under and all entries must be signed by a parent or guardian. All entries become the copyright of Matchbox Toys Limited.

ENTRY FORM

I would advise Strongheart to choose the_____

because_____

(COMPLETE IN NOT MORE THAN 15 EXTRA WORDS)

Name_____

Address_____

Age Signature of parent/guardian

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